

M O T E T S A I. ET II. VOIX,

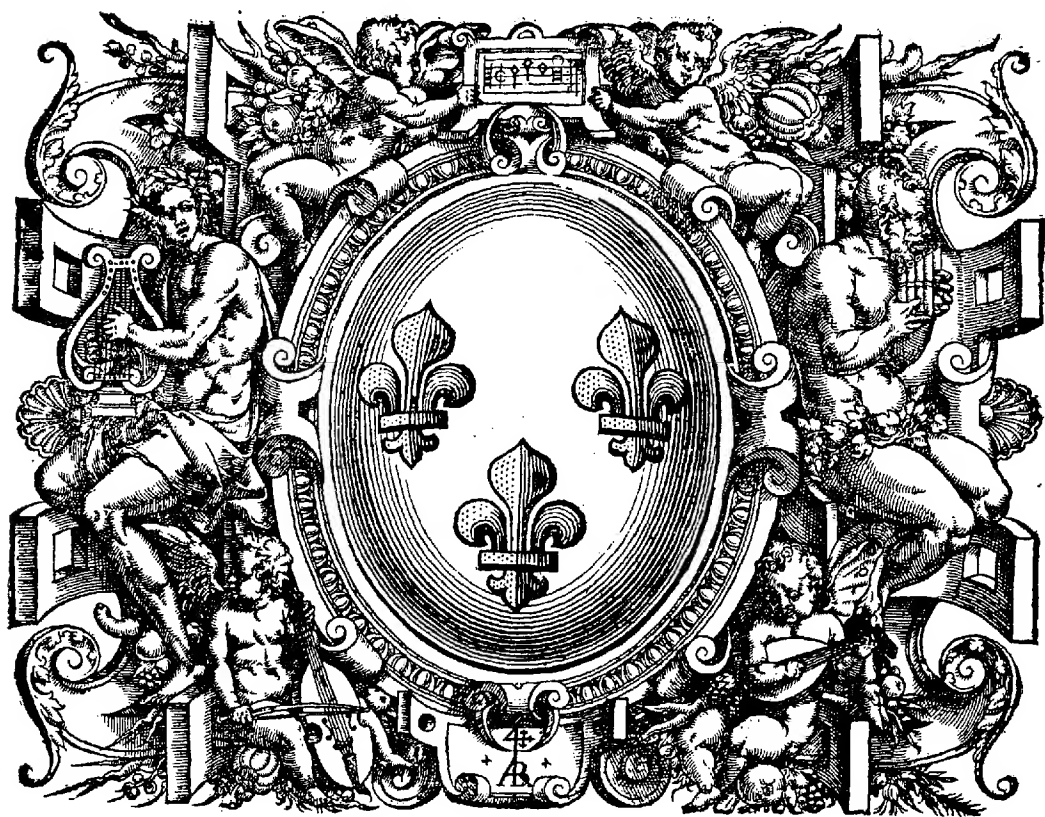
AU N O M B R E D E N E U F,
A V E C L A B A S S E - C O N T I N U E :

Le Pseaume, *In convertendo*, à grand Chœur & Symphonie,

Et un autre Motet, à la maniere Italienne, à Voix seule,
avec deux Dessus de Violons.

PAR MONSIEUR CAMPRA.

L I V R E T R O I S I E M E.



A P A R I S,

Chez CHRISTOPHE BALLARD, seul Imprimeur du Roy pour
la Musique, rue Saint Jean de Beauvais, au Mont-Parnasse.

M. D C C I I I.

A V E C P R I V I L E G E D U R O Y.



PREMIER MOTET A VOIX SEULE.

DU PSEAUME CIV.

1. *Confitemini Domino, & invocate nomen ejus: annunciate inter gentes opera ejus.*

2. *Cantate ei, & psallite ei: narrate omnia mirabilia ejus.*

3. *Laudamini in nomine sancto ejus: letetur cor quicquid Dominum.*

4. *Querite Dominum, & confirmamini: quare faciem ejus semper. Confitemini Domino, &c.*

Rendez graces au Seigneur, invoquez son nom : publiez ses ouvrages parmy les peuples.

Chantez en son honneur, celebrez ses louanges sur les instruments : publiez toutes ses merveilles.

Glorifiez-vous en son saint nom : que le cœur de ceux qui cherchent le Seigneur, soit dans la joye.

Cherchez le Seigneur, & vous fortifiez : cherchez sans cesse son visage.

Rendez graces au Seigneur, &c.

II. MOTET A VOIX SEULE.

DU PSEAUME XXXIII.

1. *Benedicam Dominum in omni tempore: semper laus ejus in ore meo.*

2. *In Domino laudabitur anima mea: audiant mansueti, & latentur.*

3. *Magnificate Dominum mecum: & exaltemus nomen ejus in idipsum.*

4. *Exquisivi Dominum, & exaudivit me: & ex omnibus tribulationibus meis eripuit me.*

5. *Accedite ad eum, & illuminamini: & facies vestra non confundentur.*

8. *Gustate, & videte quoniam suavis est Dominus: beatus vir, qui sperat in eo.*

JE beniray le Seigneur en tout temps : sa louange fera toujours dans ma bouche.

Mon ame se glorifiera dans le Seigneur : que ceux, qui sont doux, écoutent & se réjouissent.

Celebrez avec moy la magnificence du Seigneur : & joignons-nous ensemble, pour glorifier son saint nom.

J'ay cherché le Seigneur, & il m'a exaucé : & il m'a délivré de toutes mes afflictions.

Approchez-vous de luy, & soyez éclairez : & vos visages ne rougiront point.

Goûtez, & voyez que le Seigneur est doux : heureux l'homme qui espere en luy !

III. MOTET A VOIX SEULE.

POUR LE SAINT SACREMENT.

O *Dulcis Amor ! ô Amor cordis mei ! desidero te ; cupio dissolvi, & esse tecum.*

Tu mihi gaudium, tu corona, tu gloria & salus es ; ô bone Jesu, quam dulcis es !

O Jesu mi dulcis ! te semper amabo, te semper cantabo, te semper laudabo.

Non mundi fallaces sectabor honores, sed calidiores perquiram amores.

O Doux Amour ! ô Amour de mon cœur, qui êtes l'objet de mes souhaits ; je desire d'être dégagé des liens du corps, & d'être avec vous.

O bon Jesus, que vous êtes doux & aimable ! Vous êtes ma joye, vous êtes ma couronne, vous êtes ma gloire & mon salut.

O mon doux Jesus ! je vous aymeray toujours, je ne cesseray de chanter vos Cantiques, & je publieray toujours vos louanges.

Je ne rechercheray point du tout les faux honneurs du monde ; mais les choses celestes, qui seules demandent un véritable amour.

*Minas despiciet, mortem non timebit pectus :
In magno robore tue fortis dextera requiescit.
Semper dulcia cantabit carmina : Tu mihi gau-
dium, &c.*

Mon cœur méprisera les menaces qui lui
seront faites ; il n'aura aucune crainte de la
mort. Il se repose tranquillement en la force
de votre main puissante. Il chantera toujours
ces Cantiques doux & agréables : Vous êtes ma
joye , &c.

IV. MOTET A VOIX SEULE.

POUR LA SAINTE VIERGE.

*S*ub tuum presidium confugimus, sancta Dei
genitrix : nostras deprecationes ne despicias
in necessitatibus , sed à periculis cunctis libera
nos semper Virgo gloriosa & benedicta.

C'Est à vostre assistance, que nous avons re-
cours , ô sainte Mere de Dieu : ne rejet-
tez pas nos prieres dans nos besoins : mais
délivrez-nous de tous dangers , ô Vierge glo-
rieuse , & digne de toute louange !

V. MOTET A VOIX SEULE.

PSEAUME LXVI.

*David prie Dieu de se faire connoître dans toute la terre. Il prédit
l'étendue de l'Eglise dans tout le monde.*

1. *D*eus misereatur nostri, & benedicat nobis:
illuminet vultum suum super nos, &
miseretur nostri.

2. *Ut cognoscamus in terra viam tuam : in om-
nibus gentibus salutare tuum.*

3. *Confiteantur tibi populi Deus : confiteantur
tibi populi omnes.*

4. *Latentur & exultent gentes : quoniam judi-
cas populos in aequitate, & gentes in terra
dirigis.*

5. *Confiteantur tibi populi Deus : confiteantur tibi
populi omnes : terra dedit fructum suum.*

6. *Benedicat nos Deus, Deus noster, benedicat
nos Deus : & metuant eum omnes fines
terre.*

Que Dieu ait pitié de nous, & qu'il nous
benisse : qu'il fasse luire sur nous son vi-
sage : & qu'il exerce sur nous sa miséricorde.

Afin que nous connoissions sur la terre vô-
tre voye & votre conduite : & votre salut dans
toutes les nations.

O Dieu, que les peuples vous loient : que
tous les peuples vous rendent hommage !

Que les nations entrent dans la joye & dans
l'allegresse, parce que vous jugez les peuples
dans la justice : & que vous conduisez toutes
les nations sur la terre.

O Dieu, que les peuples vous loient, que
tous les peuples vous rendent hommage : la
terre a donné son fruit.

Que Dieu nous benisse, que nôtre Dieu
nous benisse, que Dieu nous comble de ses
benedictions : & qu'il soit craint jusqu'aux ex-
tremitez de toute la terre.

VI. MOTET A VOIX SEULE.

HYMNE DU SAINT SACREMENT.

PANGE lingua gloriosi
Corporis mysterium,
Sanguinisque pretiosi,
Quem in mundi pretium
Fructus ventris generosi,
Rex effudit gentium.

Que nôtre langue chante le mystere du
corps glorieux, & du precieux sang que
Jesus le fils d'une Vierge de race royale, & le
Roy des nations, a répandu pour la redemption
du monde.

NOBIS *datus, nobis natus*
Ex intacta Virgine,
Et in mundo conversatus,
Sparso verbi semine,
Sui moras incolatus
Miro clausit ordine.

IN *suprema nocte cœna*
Recumbens cum fratribus,
Observata lege plene
Cibis in legalibus,
Cibum turbe duodene
Se dat suis manibus.

VERBUM *caro, panem verum*
Verbo carnem efficit,
Fitque sanguis Christi merum:
Et si sensus deficit,
Ad firmandum cor sincerum
Sola fides sufficit,

TANTUM *ergo Sacramentum*
Veneremur cernui:
Et antiquum documentum
Novo cedat ritui:
Prestet fides supplementum
Sensuum defectui.

GENITORI, *Genitoque*
Laus & jubilatio,
Salus, honor, virtus quoque,
Sit & benedictio:
Procedenti ab utroque
Compar sit laudatio. Amen.

PREMIER MOTET A DEUX VOIX.

DU CANTIQUE DES CANTIQUES.

Cari Zephiri volate; *surgite flores festinatè,*
aure placida venite, suffurrate, ventilate
circum me.

Stat anhelans pectus meum, meum cor flagrat
amore, & comburor in ardore.

Cari Zephiri, &c.

A mane usque ad vesperam quæsi per vicos
& plateas quem diligit anima mea, nec illum
invenire potui.

Mi dilecte ubi es? cur me tam languire facis?
Si te quærø ad quid me fugis, cara vixit amica
spes.

Mi dilecte, &c.

Cara turba per campos & valles predilectum
quærite. Hic indutus est solè lucenti, in pupillis
sunt stellæ divine, & in vultu sunt gratiæ serene,

S'étant donné à nous par son incarnation, étant né pour nous du sein d'une Vierge pure & sans tache, ayant vécu parmy les hommes sur la terre, & y ayant répandu la divine semence de sa parole : il finit enfin par un ordre admirable la course de sa vie mortelle.

Car dans la nuit même de ce dernier souper qu'il fit avec ses apôtres, après avoir pleinement accompli la loy en mangeant les viandes qu'elle ordonnoit, il se donna luy-même de ses propres mains à ses douze disciples, pour être leur nourriture.

Le Verbe fait chair change par l'efficace de sa parole le pain en son corps, & le vin en son sang : les sens doutent de ce changement ineffable; mais la foy seule suffit pour affermir un cœur sincère dans la vérité.

Reverons donc avec un profond respect un si grand Sacrement : que toutes les ombres de la loy ancienne cedent à ce mystère de la loy nouvelle; & qu'une foy vive & lumineuse supplée au défaut de nos sens.

Gloire, louange; salut, honneur, force, & benediction au Père & au Fils; & qu'une même gloire soit rendue au saint Esprit qui procède du Père & du Fils. Ainsi soit-il.

Volez Zephirs aimables; fleurs, levez-vous, & ne tardez pas à pousser. Vents doux & agréables, venez; faites un doux bruit autour de moy, & me rafraîchissez.

Mon cœur a de la peine à respirer; il brûle d'Amour, & je suis tout embrasé de son ardeur.

Volez Zephirs, &c.

Depuis le matin jusqu'au soir, j'ay cherché dans les rues & dans les places publiques, celui qui est le bien-aimé de mon ame, & je ne l'ay pu trouver.

Où êtes-vous donc, mon bien-aimé : pourquoy me faites-vous tant languir; si je vous cherche, pourquoy me fuyez-vous, ma chère vie, mon aimable espérance?

Où êtes-vous, &c.

Chère troupe, cherchez par les Campagnes & par les vallées celui que mon cœur aime par dessus toutes choses : il est revêtu de la lumière

& in ore stant flores amari : ad me conducite , quem tam desidero , & si tenuero , mercedem petite.

du Soleil , il y a dans la prunelle de ses yeux des Etoiles divinement belles ; sur son visage paroissent des graces pures & merveilleuses ; & sur sa bouche se trouvent les fleurs les plus agreables. Amenez-moy celuy que je desire avec tant d'ardeur ; & quand je l'auray en ma possession , je vous accorderay telle recompense que vous me demanderez.

II. MOTET A DEUX VOIX.

POUR UN SAINT, OU UNE SAINTE.

CAntemus , exultemus ^{quem} ^{quam} Dominus elegit ,
& circumdat gloria.

Gaude dilecte Domino , gaude triumphā , de-
bitam virtutibus mercedem degusta.

Tu medios inter tumultus , tu per vite tem-
pestates lugebas & flebas.

Nunc in portu requiescis , te largo , te inexhausto
voluptatum torrente inebrians.

Pugnasti fortiter , cum plausu vincis , laborem
tulisti , premia suscipis ; arduam difficilem calcasti
semitam , jam nubes , jam sidera vides sub pe-
dibus.

Sis ^{bonus} ^{bona} , sis fœlix , liceat tuis insistere ve-
ligiis.

Gaude , &c.

CHantons , & foyons transportez de joye ,
N. que le Seigneur a choisi , est tout en-
vironné de gloire.

Rejoüissez-vous , cheri du Seigneur , foyez
penetré de joye , triomphez , & goûtez la re-
compense qu'ont mérité vos grandes vertus.

Vous étiez dans la tristesse parmy le tumulte
du monde , & vous fondiez en larmes pendant
les tempêtes orageuses de cette vie.

Vous voilà maintenant au port , vous vous y
reposez , & vous vous enyvrez dans le vaste
& inépuisable torrent des sacrées voluptez.

Vous avez combatu genereusement , aussi
vous aplaudit-on de la victoire que vous avez
remportée ; après avoir souffert beaucoup de
travaux , vous en recevez la recompense ; vous
avez marché par un chemin étroit , élevé &
escarpé , vous voyez maintenant les nuées &
les astres sous vos pieds.

Jouïssiez du bonheur éternel , que vôtre charité
nous obtienne la grace de marcher sur vos pas.

Rejoüissez-vous , &c.

III. MOTET A DEUX VOIX.

P S E A U M E XCII.

Le Prophete releve l'excellence du Royaume de JESUS-CHRIST.

1. **D**ominus regnavit , decorem indutus est :
indutus est Dominus fortitudinem , &
præcinxit se.

2. Etenim firmavit orbem terre : qui non com-
moverbitur.

3. Parata sedes tua ex tunc : à sæculo tu es.

4. Elevaverunt flumina Domine : elevaverunt
flumina vocem suam.

5. Elevaverunt flumina fluctus suos : à vocibus
aquarum multarum.

6. Mirabiles elationes maris : mirabilis in altis
Dominus.

LE Seigneur regne , il s'est revêtu de gloire :
le Seigneur s'est revêtu de force , & a pris
ses armes.

Car il a affermy la terre : qui ne fera point
ébranlée.

Vôtre trône , Seigneur , est établi dès l'éter-
nité : vous êtes avant tous les temps.

Les fleuves , Seigneur , se sont élevez : les
fleuves se sont élevez avec bruit.

Les fleuves ont élevé leurs vagues avec le
bruit des grandes eaux.

Les soulèvements de la mer sont puissants :
mais le Seigneur qui est dans le ciel , est in-
finiment plus puissant.

*Testimonia tua credibilia facta sunt nimis :
domum tuam decet sanctitudo, Domine, in
longitudinem dierum.*

Vos Oracles sont devenus très-fidèles & très-croyables : la sainteté, Seigneur, doit régner dans votre maison jusques à la consommation des siècles.

MOTET A GRAND CHOEUR, ET SYMPHONIE.

PSEAUME CXXV.

*L'Eglise prie Dieu de la délivrer de la captivité où elle gemit. Que ceux,
qui pleurent icy sur la terre, seront consolés
& comblez de joye dans le Ciel.*

1. *IN convertendo Dominus captivitatem Sion :
facti sumus sicut consolati.*

Lors que le Seigneur delivra Sion de captivité : nous avons esté comme des personnes remplies de consolation.

2. *Tunc repletum est gaudio os nostrum : & lingua
nostra exultatione.*

Nôtre bouche a poussé des cris de joye : & nôtre langue des chants d'allégresse.

3. *Tunc dicent inter gentes : Magnificavit Dominus
facere cum eis.*

On dira parmy les Nations : Le Seigneur a fait de grandes choses pour ce peuple.

4. *Magnificavit Dominus facere nobiscum : facti
sumus letantes.*

Le Seigneur a fait de grandes choses pour nous : il nous a mis dans la joye.

5. *Converte Domine captivitatem nostram : sicut
torrens in Austro.*

Achevez, Seigneur, de rompre nôtre captivité : comme vous faites couler les torrens dans les terres du midy.

6. *Qui seminant in lachrimis : in exultatione
metent.*

Ceux qui sement avec larmes : recuëilleront avec joye.

7. *Euntes ibant, & flebant : mittentes semina
sua.*

Ils alloient, & marchaient en pleurant : jetant leur semence sur la terre.

8. *Venientes autem venient cum exultatione :
portantes manipulos suos.*

Mais ils viendront avec allégresse ; portant leurs gerbes avec eux.

MOTET A LA MANIERE ITALIENNE, A VOIX SEULE, AVEC DEUX DESSUS DE VIOLONS.

ELEVATION.

Action de graces à la souveraine bonté de Dieu.

Quis ego, Domine, ut memor sis mei, ego in iniquitate conceptus & plenus miseriis, tu Rex Regum, & Dominus Dominantium. Ecce quantum amas me, ut errantem ducas, cadentem subleves, & divinâ consolatione tuâ languentem reficias. Cantabo in aeternum multitudinem miserationum tuarum, & memor abundantiae dulcedinis tuae, te laudabo & benedicam tibi, quia benignus & misericors es.


Qui suis-je, ô Seigneur, pour vous souvenir de moy, moy qui ay été conçu dans l'iniquité, & qui suis rempli de beaucoup de miseres ; & vous qui êtes le Roy des Roys & le Seigneur des Seigneurs. Combien grand est l'amour que vous avez pour moy, de me rappeler quand je suis égaré, de me relever quand je suis tombé, & de me soutenir par vos divines consolations, quand je suis foible & languissant. Je ne cesseray jamais de chanter la multitude de vos bontés ; & me souvenant de l'abondance de vôtre douceur ineffable, je vous loueray, & vous beniray, parce que vous êtes bon & riche en miséricorde.



T A B L E

DU TROISIÈME LIVRE DES MOTETS DE MONSIEUR CAMPRA.

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Motet à grand Chœur & Symphonie, & sans Symphonie, si l'on veut.

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Recits du Pseaume, In convertendo.

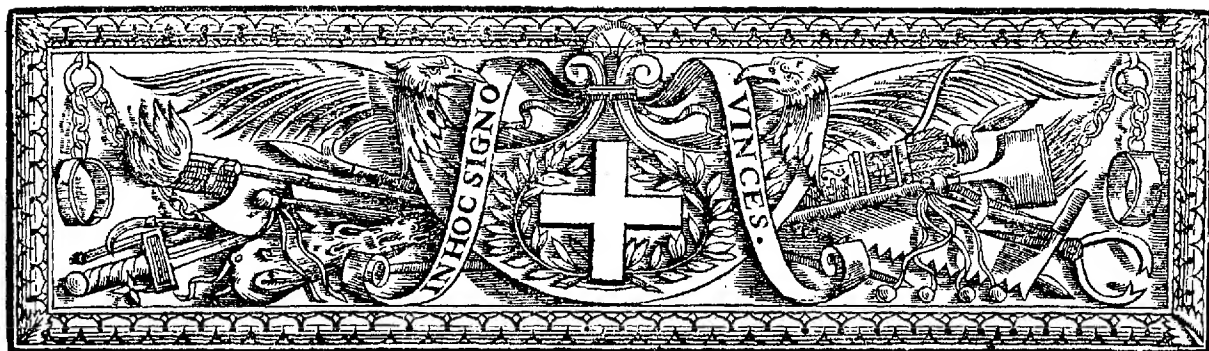
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MOTETS



M O T E T S

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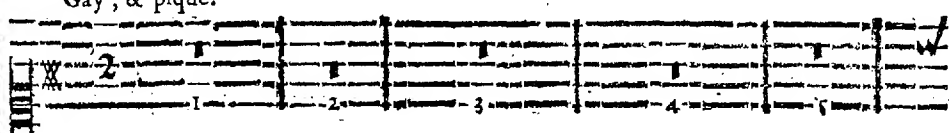
AVEC LA BASSE-CONTINUE.

Par Monsieur C A M P R A.

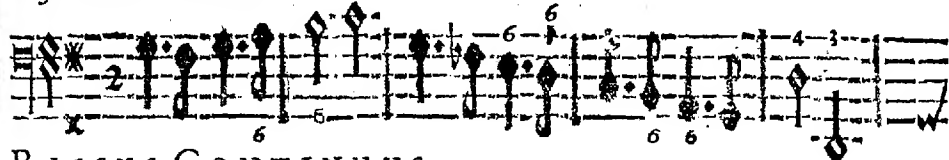
I. MOTET A VOIX SEULE.

Du Pseaume. CIV.

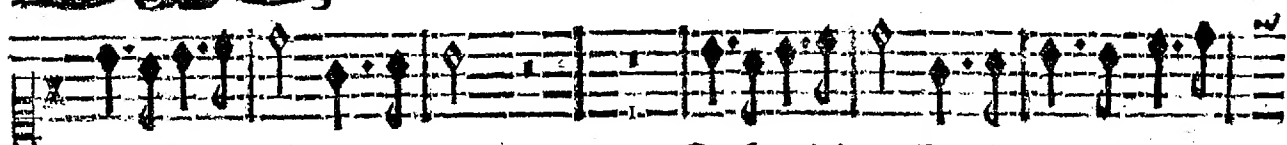
Gay, & piqué.



Confitemini Domino.

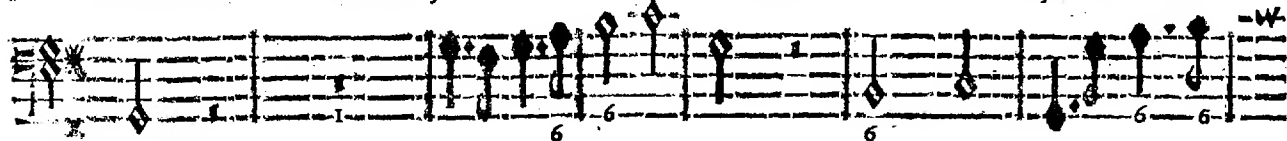


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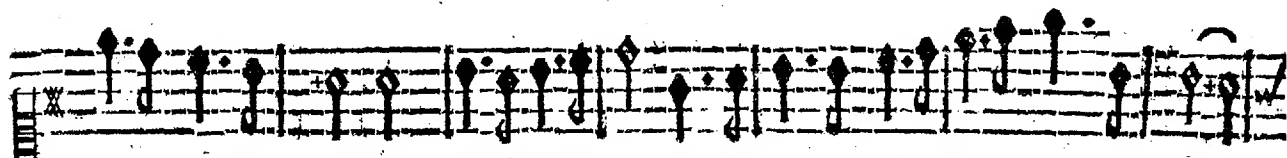


Confitemini Domino,

Confitemini Domino, & invo-



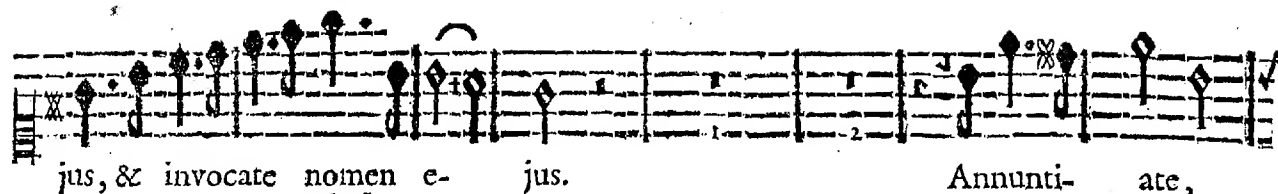
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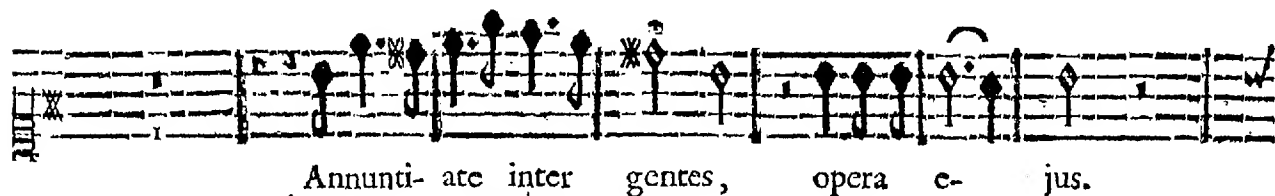
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BASSUS-CONTINUUS.



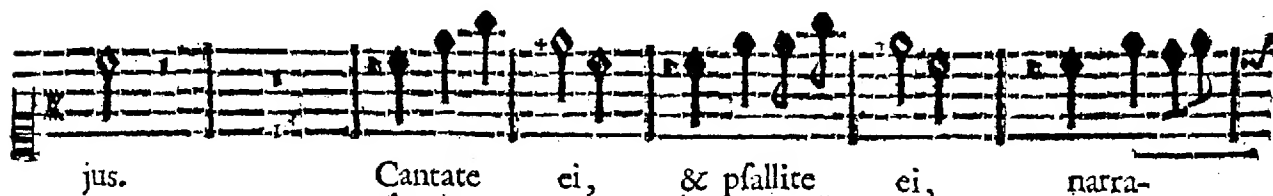
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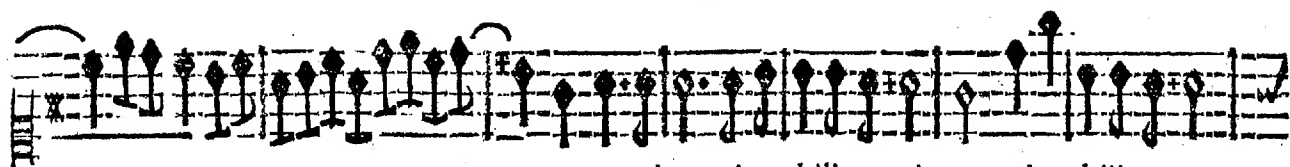
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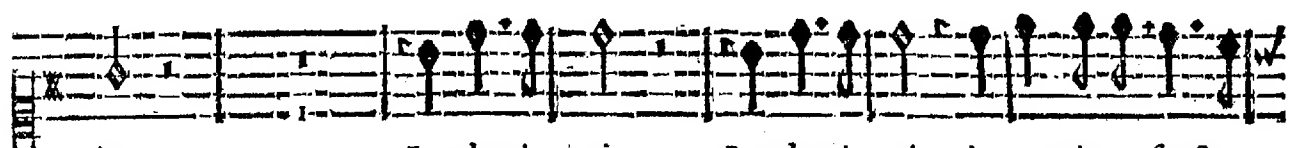
BASSUS-CONTINUUS.



te omnia mira-bilia ejus, mira-bilia e-



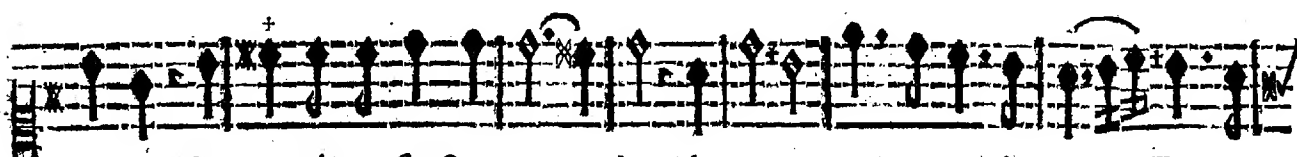
BASSUS-CONTINUUS.



jus. Laudami-ni, Laudami-ni in nomine sancto



BASSUS-CONTINUUS.



ejus, in nomine sancto e-jus: latetur cor quærentium Domi-



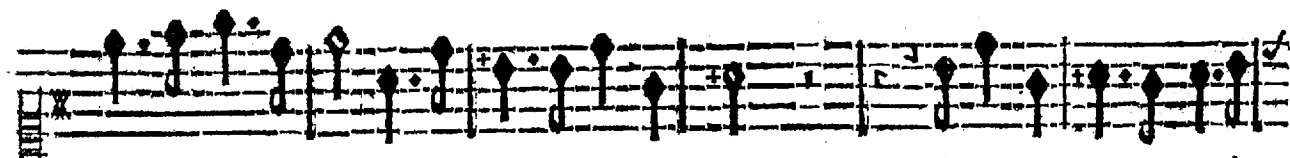
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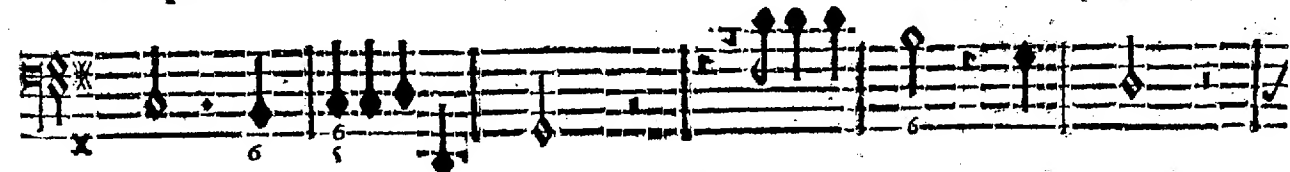
num, late-tur cor quærentium Dominum, latetur



BASSUS-CONTINUUS.



cor quærentium Dominum, laterur cor, laterur cor quærenti-



BASSUS-CONTINUUS.

um, quærenti- um Do- minum. Quærite Domi-

BASSUS-CONTINUUS.

num, & confirmami- ni; quærite Domi- num, & confirmami-

BASSUS-CONTINUUS.

ni; & confirma- mi- ni; quærite faciem ejus sem-

BASSUS-CONTINUUS.

per. Quærite Dominum, & confirmamini; quærite faciem

BASSUS-CONTINUUS.

ejus semper, quærite faciem e- jus. semper, semper quæri-

BASSUS-CONTINUUS.

te, semper, semper quærite, quærite faciem e- jus.

6x 6-6x 6-6

BASSUS-CONTINUUS.

Confitemini Domi- no, Confitemini Domino, & invo-

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BASSUS-CONTINUUS.

cate nomen ejus. Confitemini Domino, & invocate nomen e-

6 6 6 6

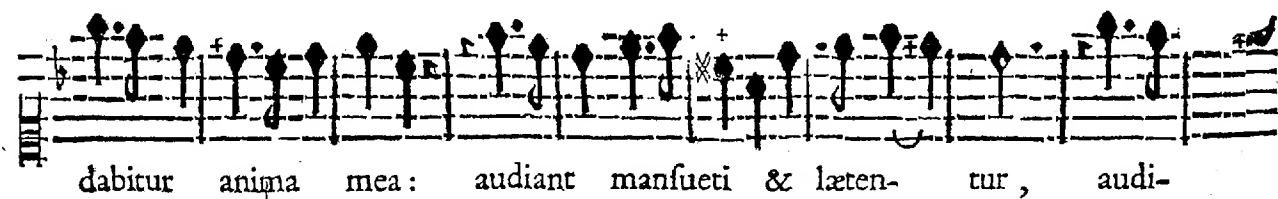
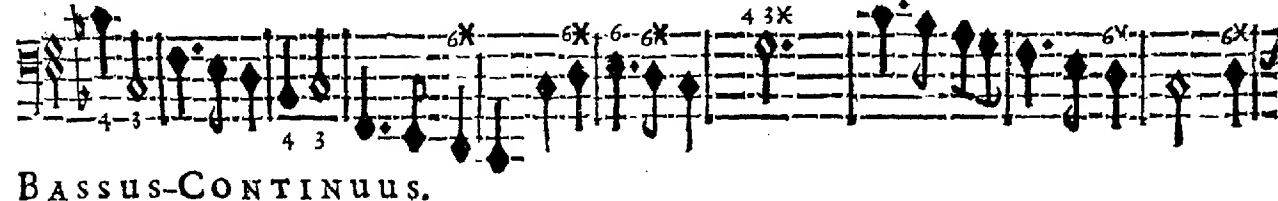
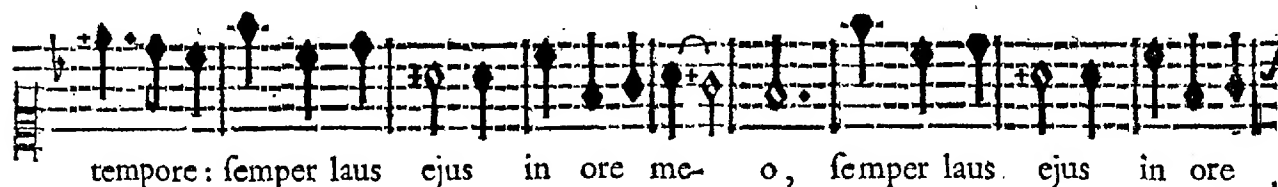
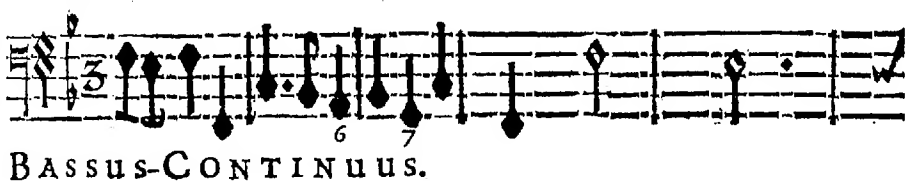
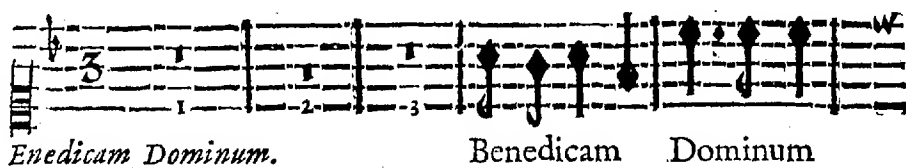
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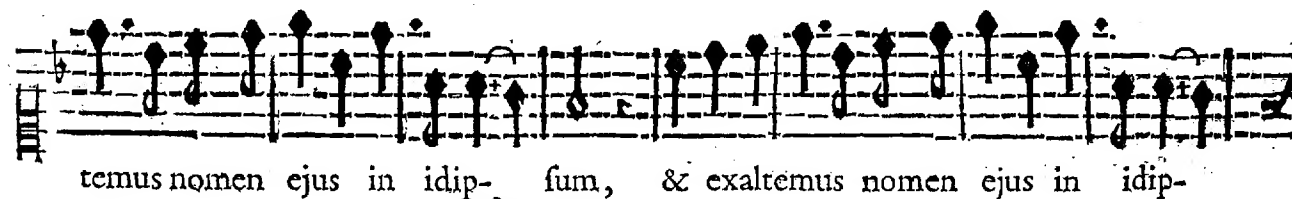
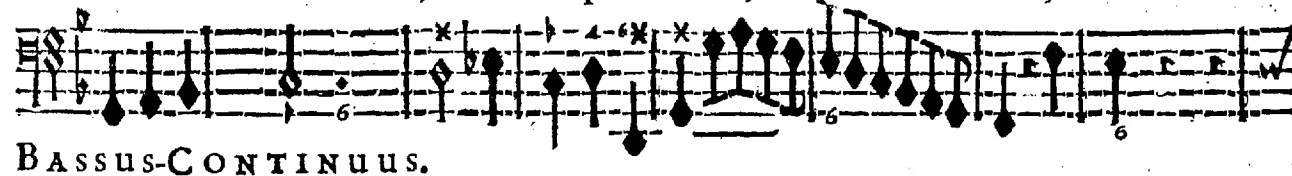
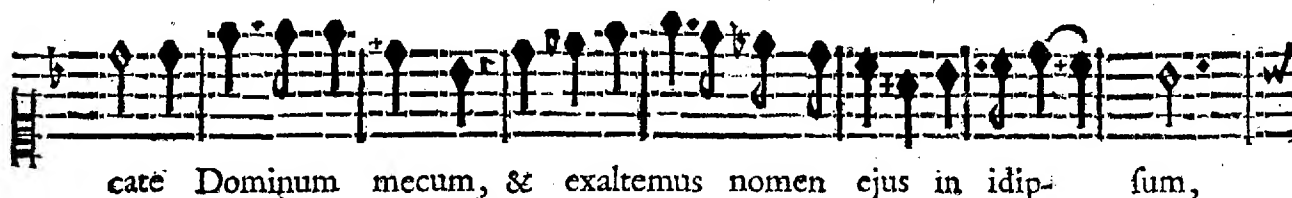
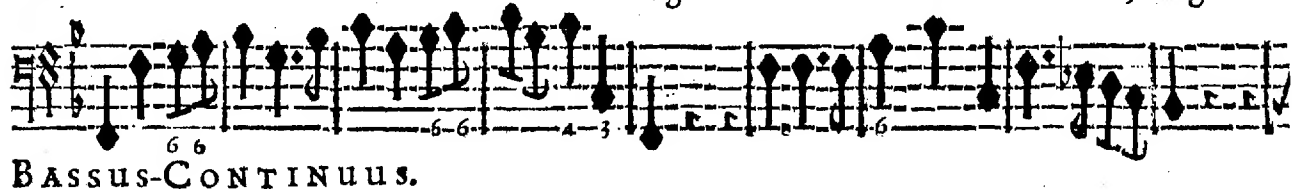
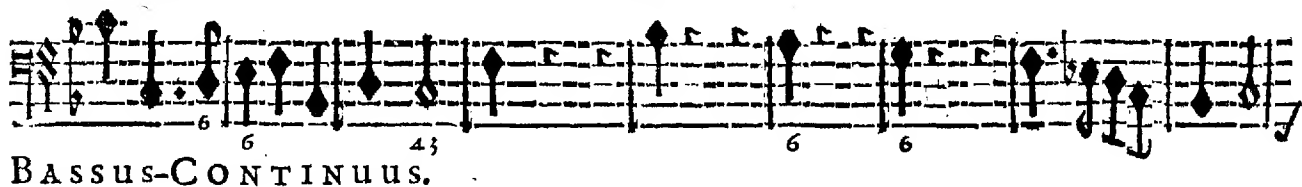
jus, & invocate nomen e- jus.

6 6 4 3

BASSUS-CONTINUUS.

II. MOTET A VOIX SEULE, DU PSEAUME XXXIII.





fum. Exquisivi Dominum, Exquisivi Domi-

BASSUS-CONTINUUS.

num, & exaudi- vit me: & ex omnibus tribulati- onibus meis e-

BASSUS-CONTINUUS.

ripuit me, e- ripuit me. Accedite ad eum, Accedite ad

BASSUS-CONTINUUS.

eum & illuminami- ni: & facies vestrae non confundentur, non confunden-

BASSUS-CONTINUUS.

tur, & facies vestrae non confundentur, non, non confunden-

BASSUS-CONTINUUS.

tur, non, non con-fun-den- tur. Gustate,

BASSUS-CONTINUUS.

Gustate & videte, & videte quoniam sua- vis est Do- mi-

BASSUS-CONTINUUS.

nus: Gustate, Gustate & videte, & videte, quoniam su-

BASSUS-CONTINUUS.

a- vis est Do- minus, quoniam suavis est Do- minus: beatus vir,

BASSUS-CONTINUUS.

beatus vir qui spe- rat in e- o, qui sperat in

BASSUS-CONTINUUS.

II. MOTET A VOIX SEULE.

co, bea- tus vir qui sperat in eo, qui sperat in e- o,

BASSUS-CONTINUUS.

beatus vir, beatus vir qui sperat in eo, qui sperat in e- o, qui

BASSUS-CONTINUUS.

sperat in eo, qui sperat in eo, qui spe-

BASSUS-CONTINUUS.

rat in e- o, beatus vir, qui sperat in e- o, qui sperat in

BASSUS-CONTINUUS.

e- o.

BASSUS-CONTINUUS.

III. MOTET A VOIX SEULE, POUR LE SAINT SACREMENT.



O dulcis amor! O amor cordis mei,

BASSUS-CONTINUUS.

O a-mor! cor-dis mei, O amor! cordis mei, O amor! amor!

BASSUS-CONTINUUS.

O amor cor-dis me-i, O! ô dulcis amor! O amor cordis

BASSUS-CONTINUUS.

mei, O a-mor cor-dis mei, O a-mor cordis mei, a-mor

BASSUS-CONTINUUS.

cor-dis me-i. Desidero te, Desidero te, cupio dissolvi & esse

BASSUS-CONTINUUS.

III. MOTET A VOIX SEULE.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



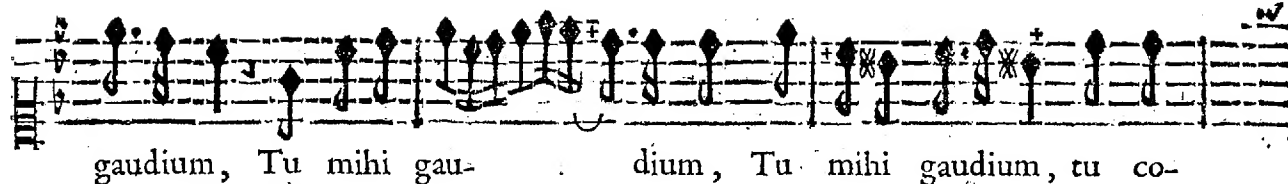
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



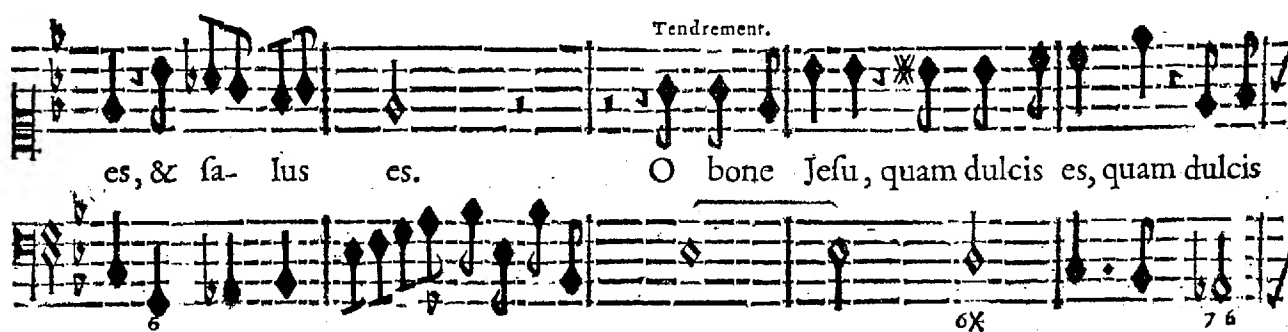
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

III. MOTET A VOIX SEULE.

es, quam dul- cis es !

Fin.

6 7+ 6

BASSUS-CONTINUUS.

Gay.

O Jesu mi dulcis, te semper amabo, te semper amabo,

6 6X 6

BASSUS-CONTINUUS.

O Jesu mi dulcis, te semper amabo, te semper cantabo, te semper lau-

6 6X 4

BASSUS-CONTINUUS.

dabo, te semper amabo, te semper cantabo, te

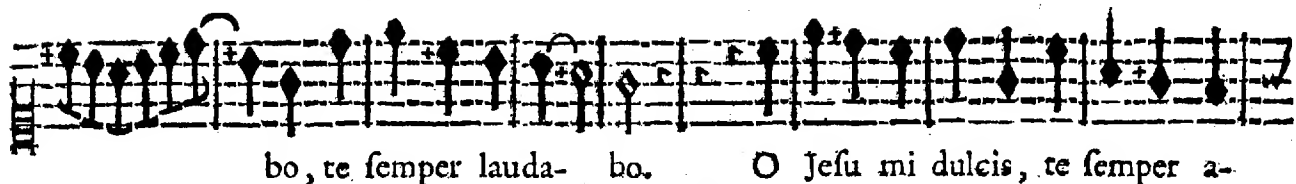
6 6X 6

BASSUS-CONTINUUS.

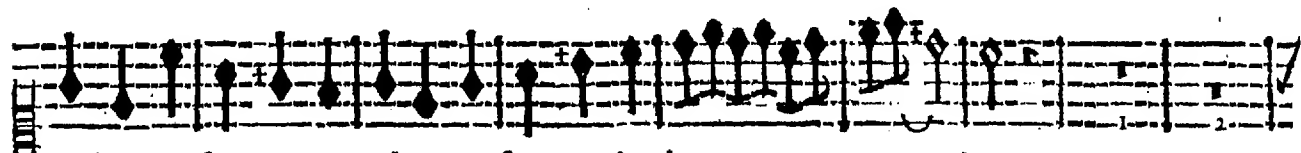
semper laudabo, te semper amabo, te semper canta-

6 76X 6

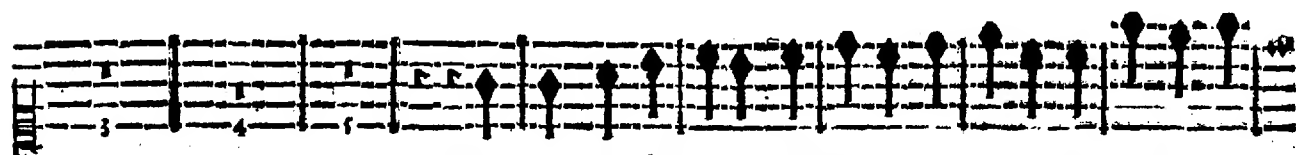
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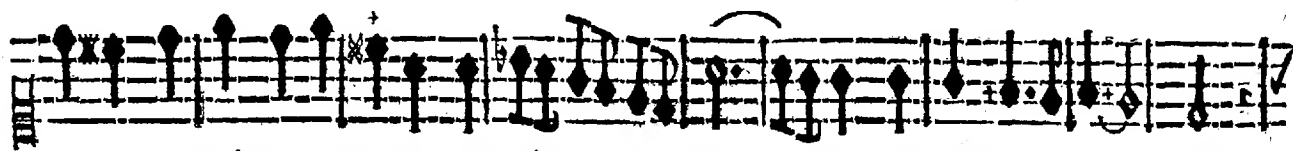
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

BASSUS-CONTINUUS.

ta-bit carmina. Semper, femper dulcia canta-bit carmina, cantabit carmi-

BASSUS CONTINUUS.

na, Semper dulcia canta-bit carmina, Semper dulcia can-

BASSUS CONTINUUS.

ta-bit carmina, canta-bit, canta-bit carmina, can-

BASSUS CONTINUUS.

ta-bit carmina. Tu mihi. *à la Reprise jusques au mot fin.*

BASSUS CONTINUUS.

IV. MOTET A VOIX SEULE,

POUR LA SAINTE VIERGE.




confugimus, confugimus, sancta De- i genitrix. Sub tuum præ-

BASSUS-CONTINUUS.

fidium, confugimus, confu gimus, sancta Dei genitrix, confugi-

mus, Sub tuum præsidium, sancta Dei geni- trix :

BASSUS-CONTINUUS.

nostras deprecati- ones, ne des- picias in necessi- ta- ti- bus,

BASSUS-CONTINUUS.

The second system of musical notation consists of a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with notes, rests, and accidentals. Below the staff, there are fingerings: '6' under the first measure, '4 3' under the second, '6' under the third, '6' under the fourth, '6' under the fifth, '6' under the sixth, '6' under the seventh, '6' under the eighth, '6' under the ninth, '6' under the tenth, '6' under the eleventh, '6' under the twelfth, '6' under the thirteenth, '6' under the fourteenth, '6' under the fifteenth, '6' under the sixteenth, '6' under the seventeenth, '6' under the eighteenth, '6' under the nineteenth, '6' under the twentieth, '6' under the twenty-first, '6' under the twenty-second, '6' under the twenty-third, '6' under the twenty-fourth, '6' under the twenty-fifth, '6' under the twenty-sixth, '6' under the twenty-seventh, '6' under the twenty-eighth, '6' under the twenty-ninth, '6' under the thirtieth, '6' under the thirty-first, '6' under the thirty-second, '6' under the thirty-third, '6' under the thirty-fourth, '6' under the thirty-fifth, '6' under the thirty-sixth, '6' under the thirty-seventh, '6' under the thirty-eighth, '6' under the thirty-ninth, '6' under the fortieth, '6' under the forty-first, '6' under the forty-second, '6' under the forty-third, '6' under the forty-fourth, '6' under the forty-fifth, '6' under the forty-sixth, '6' under the forty-seventh, '6' under the forty-eighth, '6' under the forty-ninth, '6' under the fiftieth, '6' under the fifty-first, '6' under the fifty-second, '6' under the fifty-third, '6' under the fifty-fourth, '6' under the fifty-fifth, '6' under the fifty-sixth, '6' under the fifty-seventh, '6' under the fifty-eighth, '6' under the fifty-ninth, '6' under the sixtieth, '6' under the sixty-first, '6' under the sixty-second, '6' under the sixty-third, '6' under the sixty-fourth, '6' under the sixty-fifth, '6' under the sixty-sixth, '6' under the sixty-seventh, '6' under the sixty-eighth, '6' under the sixty-ninth, '6' under the seventieth, '6' under the seventy-first, '6' under the seventy-second, '6' under the seventy-third, '6' under the seventy-fourth, '6' under the seventy-fifth, '6' under the seventy-sixth, '6' under the seventy-seventh, '6' under the seventy-eighth, '6' under the seventy-ninth, '6' under the eightieth, '6' under the eighty-first, '6' under the eighty-second, '6' under the eighty-third, '6' under the eighty-fourth, '6' under the eighty-fifth, '6' under the eighty-sixth, '6' under the eighty-seventh, '6' under the eighty-eighth, '6' under the eighty-ninth, '6' under the ninetieth, '6' under the ninety-first, '6' under the ninety-second, '6' under the ninety-third, '6' under the ninety-fourth, '6' under the ninety-fifth, '6' under the ninety-sixth, '6' under the ninety-seventh, '6' under the ninety-eighth, '6' under the ninety-ninth, '6' under the hundredth.

Gravement.

A musical staff in 3/4 time, marked 'Gravement.' The melody consists of eighth and sixteenth notes, with a fermata over the final note. The key signature has one flat (B-flat).

The second staff of music continues the piece. It begins with a treble clef and a common time signature. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 6 above the notes. There are also some special markings, such as an 'X' above a note and a '6' below a note. The staff concludes with a double bar line.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, including eighth and sixteenth notes, and rests. There are two asterisks (*) above the first two measures, and a curved line (fermata) above the third measure. The system ends with a double bar line.

The second system of musical notation, continuing from the first system. It begins with a treble clef and a key signature of one sharp (F#). The melody continues with various notes, including eighth and sixteenth notes, and rests. There are two measures marked with a '6' above them, indicating a sixteenth-note pattern. The system ends with a double bar line.

The first system of musical notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are several slurs over groups of notes, indicating phrasing. The system ends with a double bar line.

IV. MOTET A VOIX SEULE,



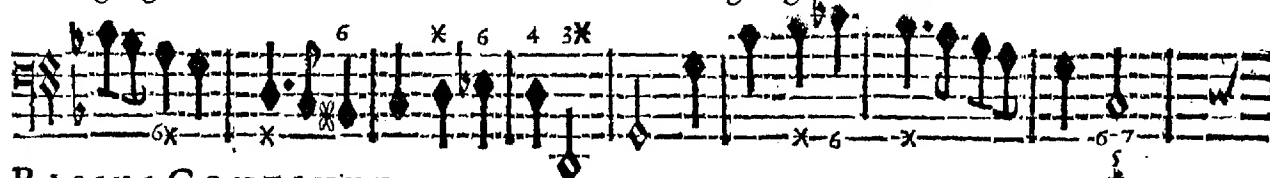
per, Virgo glori- ofa & benedi- cta, libera nos sem- per, Vir-



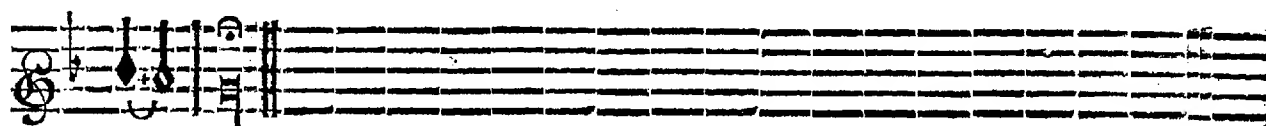
BASSUS-CONTINUUS.



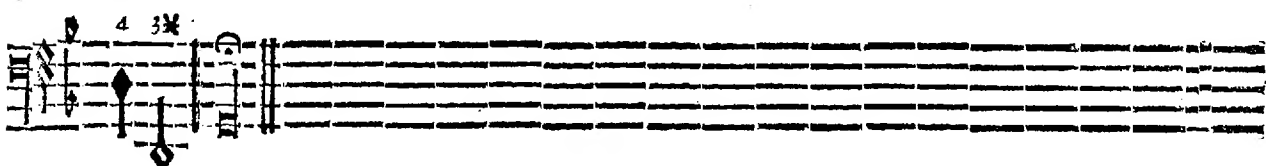
go glori- ofa & benedi- cta. Virgo glori- ofa & bene-



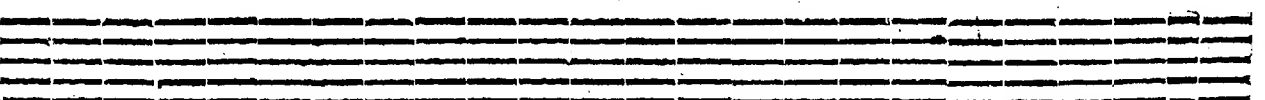
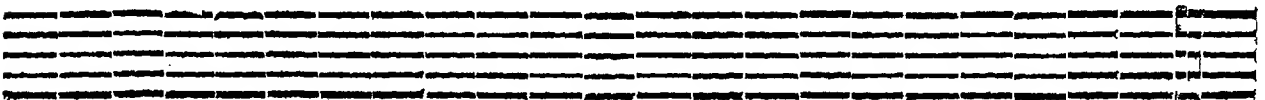
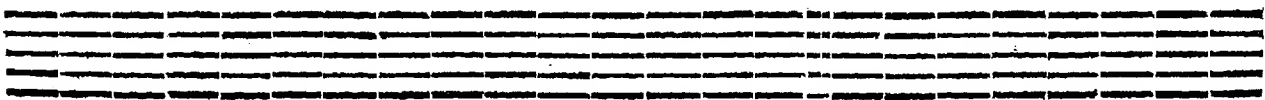
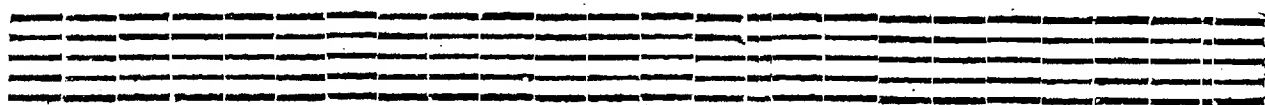
BASSUS-CONTINUUS.



di- cta.



BASSUS-CONTINUUS.



P S E A U M E L X V I.



Eus, misere- a- tur nostri, & benedicat

BASSUS-CONTINUUS.

nobis: illuminet vultum suum super nos, & misere- atur no- stri,

BASSUS-CONTINUUS.

Deus, misere- a- tur nostri, & benedicat nobis: illuminet vultum

BASSUS-CONTINUUS.

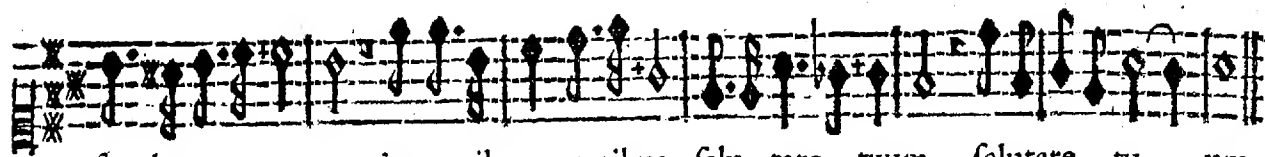
suum super nos, & misere- atur no- stri: & misere- a- tur no- stri.

BASSUS-CONTINUUS.

Ut cognoscamus in terra viam tuam, in omnibus gentibus

BASSUS-CONTINUUS.

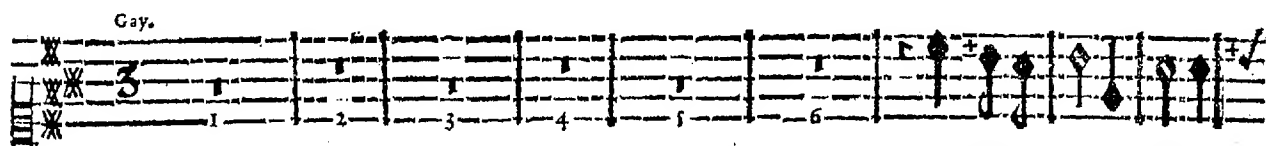
V. MOTET A VOIX SEULE,



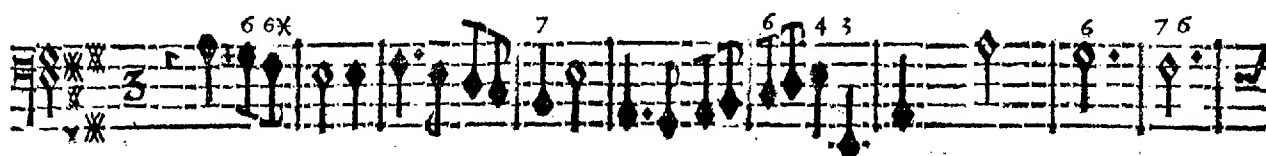
fa- lutare tuum, in omnibus gentibus salu- rare tuum, salutare tu- um.



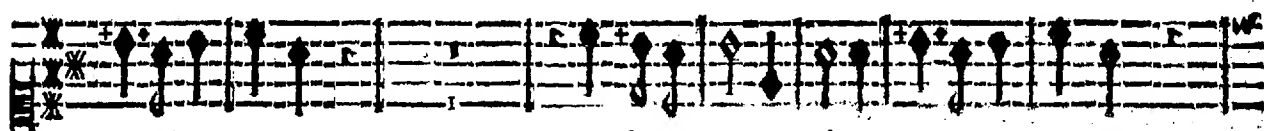
BASSUS-CONTINUUS.



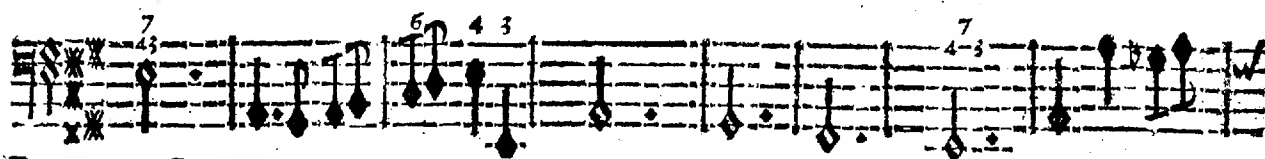
Confite- antur tibi



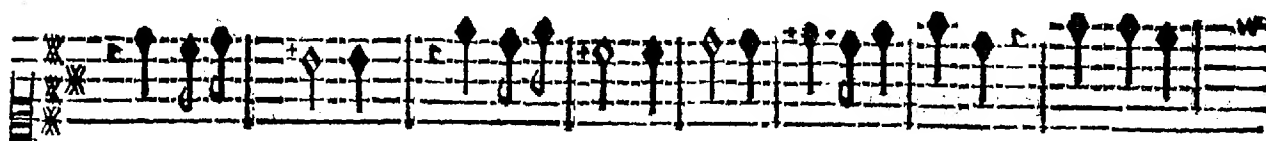
BASSUS-CONTINUUS.



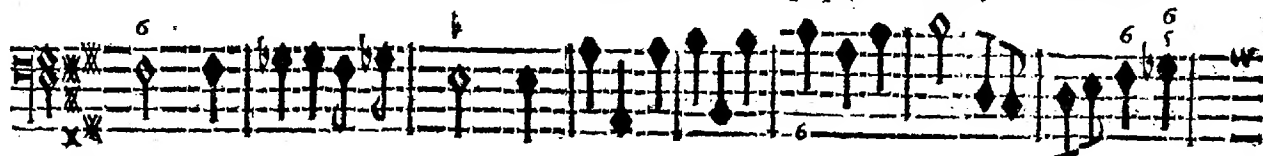
populi, Deus, confite- antur tibi populi omnes.



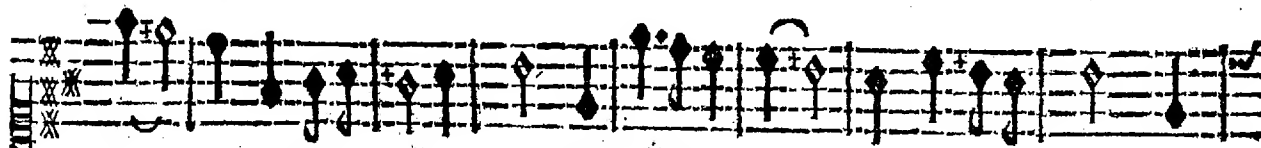
BASSUS-CONTINUUS.



Confite- antur, Confite- antur tibi populi Deus, confite-



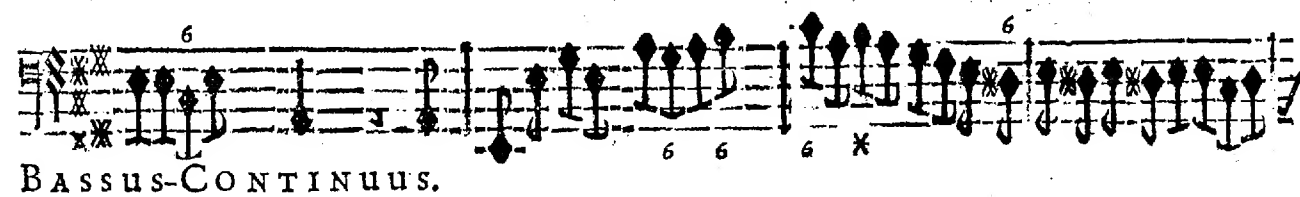
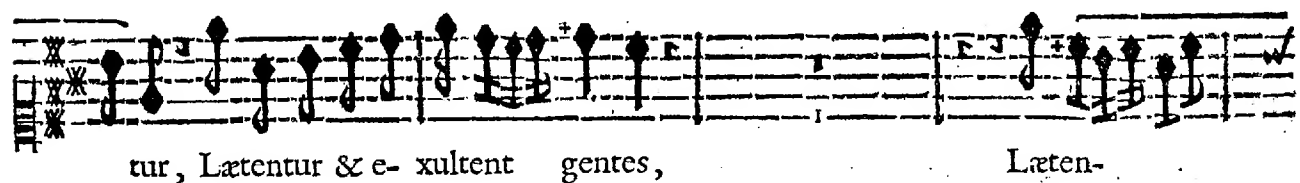
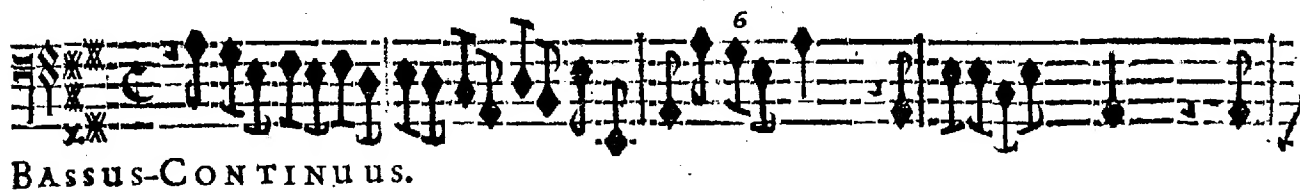
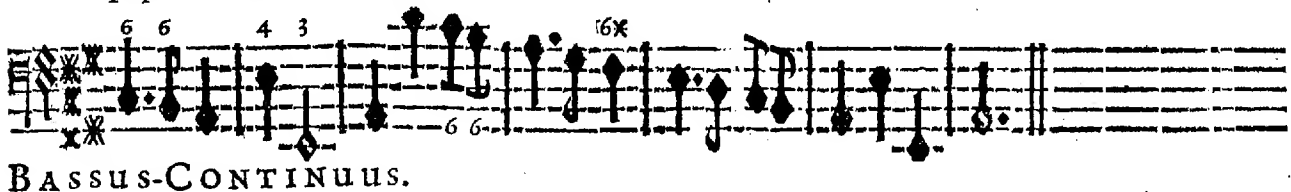
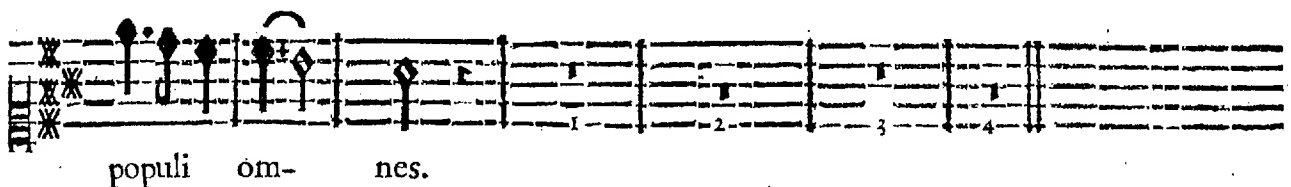
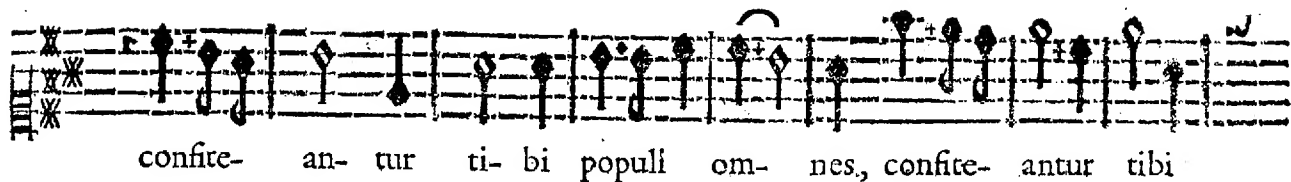
BASSUS-CONTINUUS.



an- tur, confite- antur ti- bi populi om- nes, confite- an- tur,



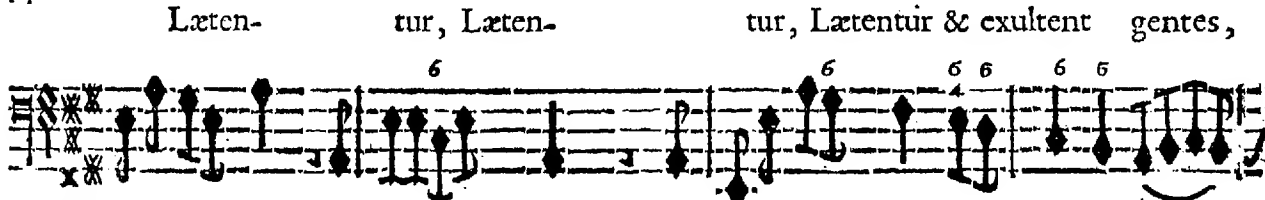
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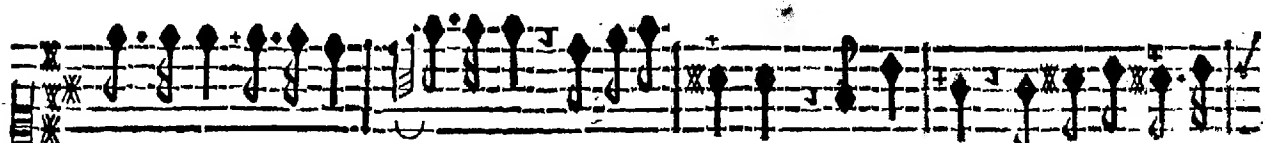
V. MOTET A VOIX SEULE,



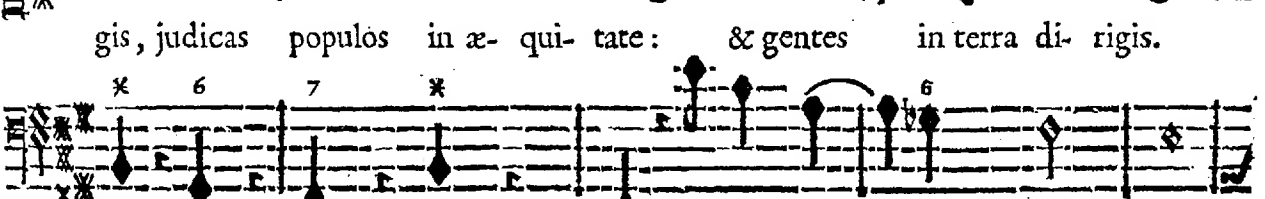
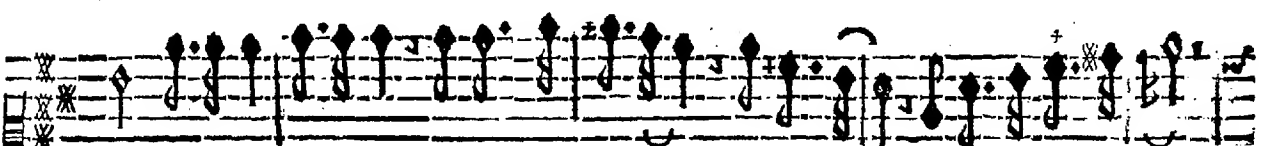
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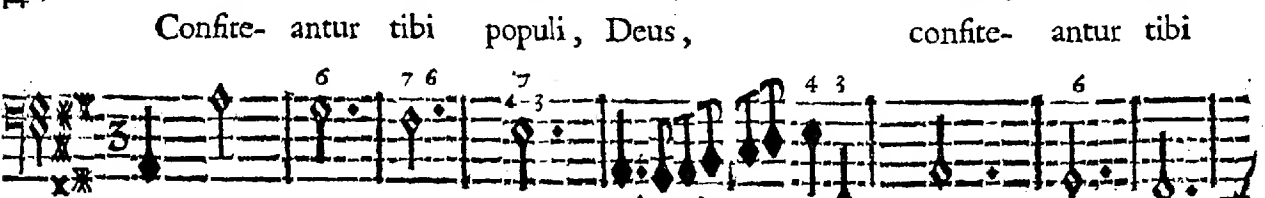
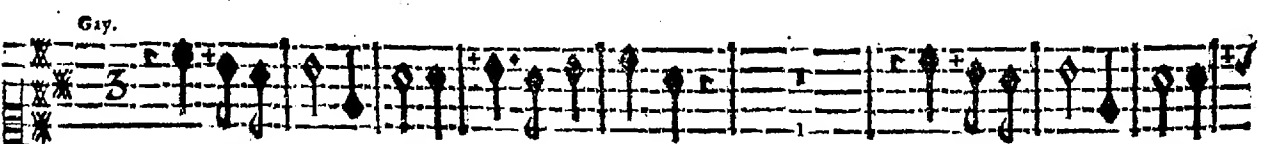
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BASSUS-CONTINUUS.



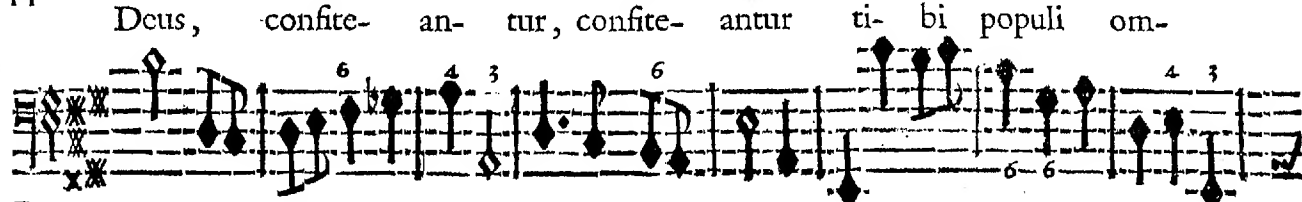
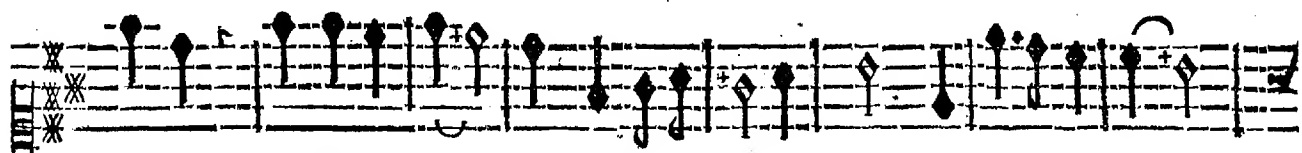
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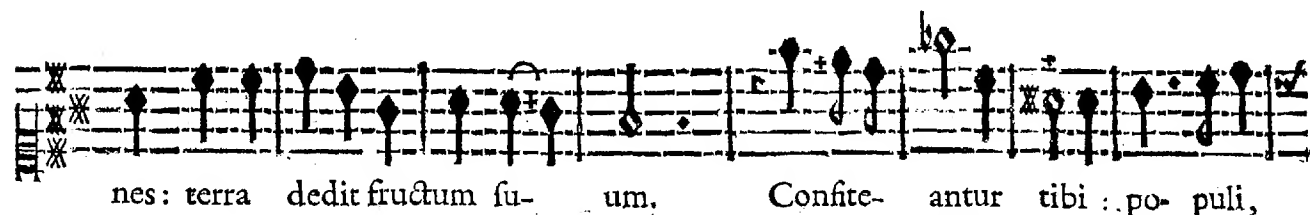
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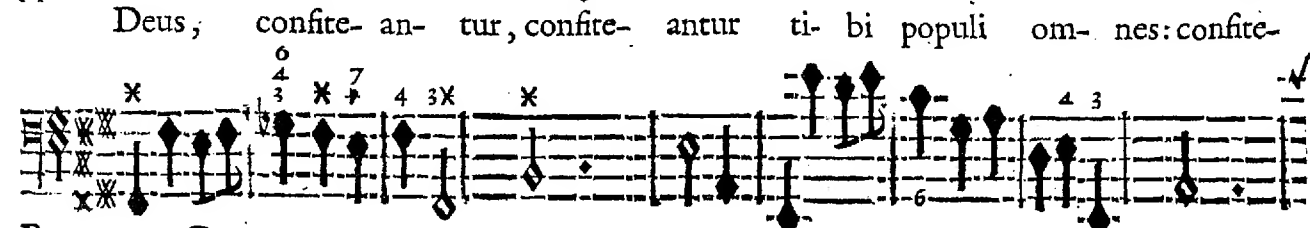
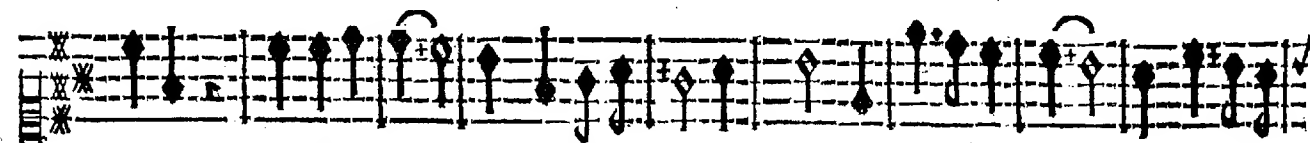
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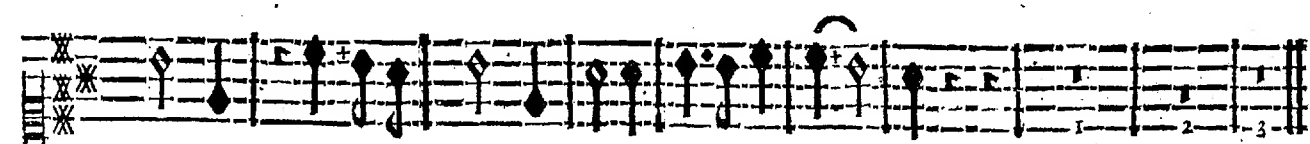
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BASSUS-CONTINUUS.



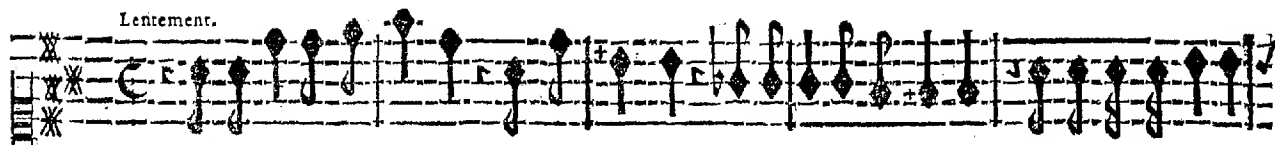
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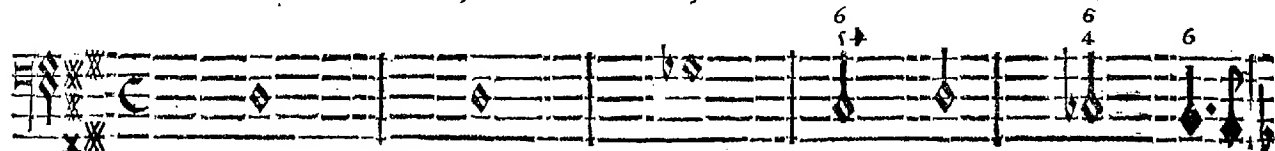
BASSUS-CONTINUUS.

V. MOTET A VOIX SEULE,

Lentement.



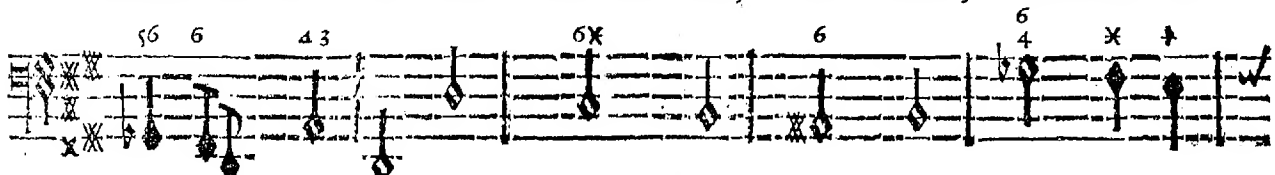
Benedicat nos Deus, Deus noster, benedicat nos Deus: & metuant eum



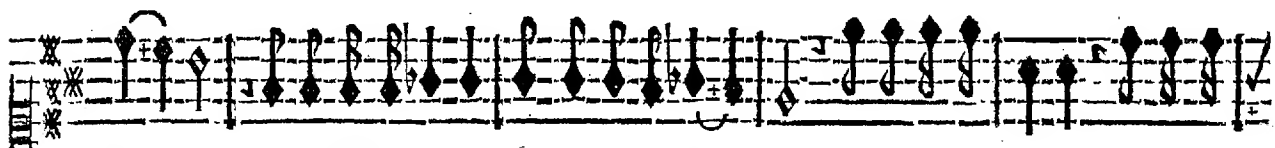
BASSUS-CONTINUUS.



omnes fines ter- ræ. Bene- dicat nos Deus, Deus noster, benedicat nos



BASSUS-CONTINUUS.



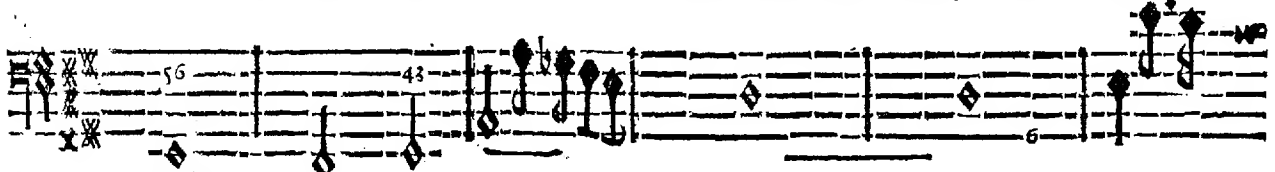
De- us: & metuant eum omnes fines ter- ræ, & metuant eum, metuant



BASSUS-CONTINUUS.



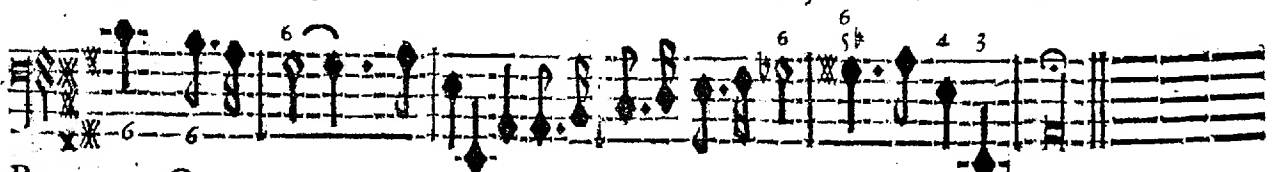
eum, omnes fines ter- ræ. Benedicat nos Deus, Deus noster,



BASSUS-CONTINUUS.



Benedicat nos, Deus no- ster. Benedicat nos, Deus no- ster.



BASSUS-CONTINUUS.

VI. MOTET A VOIX SEULE,
HYMNE DU SAINT SACREMENT.



Gravement.

Ange.

P Ange lingua glori-

BASSUS-CONTINUUS.

ofi, Pange lingua gloriosi, Corporis misterium,

BASSUS-CONTINUUS.

Pange lingua glori- ofi, Corporis misterium, Sangui- nisque preti-

BASSUS-CONTINUUS.

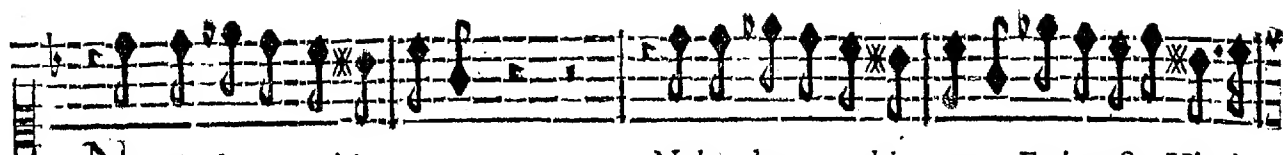
ofi, Quem in mundi pretium : Fructus ventris gene- rosi, Rex, effudit genti-

BASSUS-CONTINUUS.

um. Fructus ventris generosi, Rex, effudit gentium.

BASSUS-CONTINUUS.

VI. MOTET A VOIX SEULE,

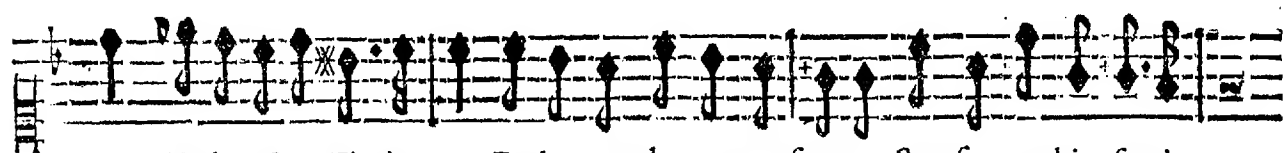


Nobis datus, nobis natus,

Nobis datus, nobis natus, Ex intacta Virgi-



BASSUS-CONTINUUS.



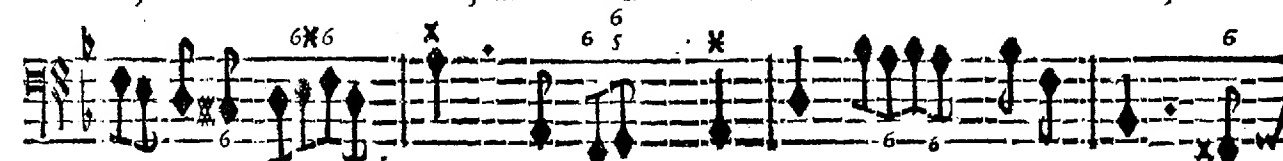
ne, Ex intacta Virgine, Et in mundo conversatus, Sparso verbi femi-



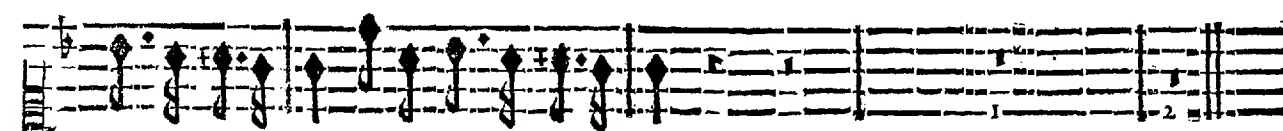
BASSUS-CONTINUUS.



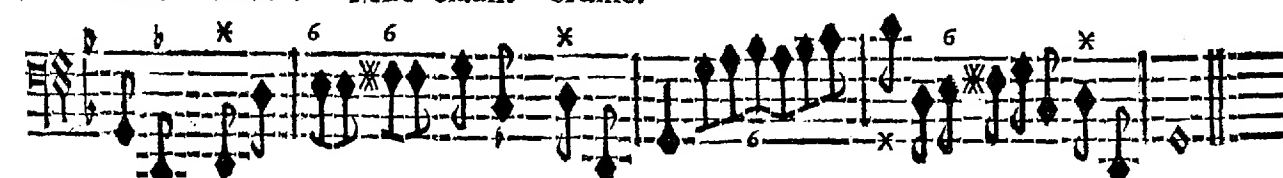
ne, Sui moras inco- latus, Miro clausit ordine. Sui moras inco- latus, Miro



BASSUS-CONTINUUS.

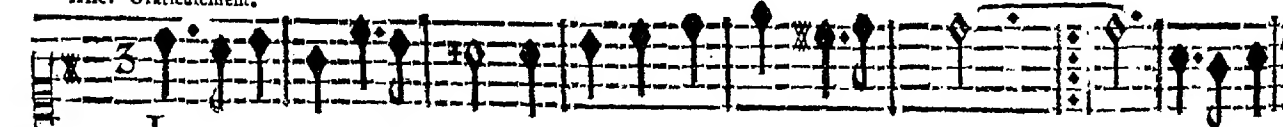


clausit ordine. Miro clausit ordine.



BASSUS-CONTINUUS.

AIR. Gratiæfement.

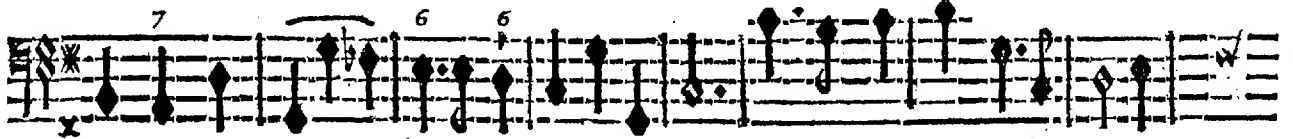
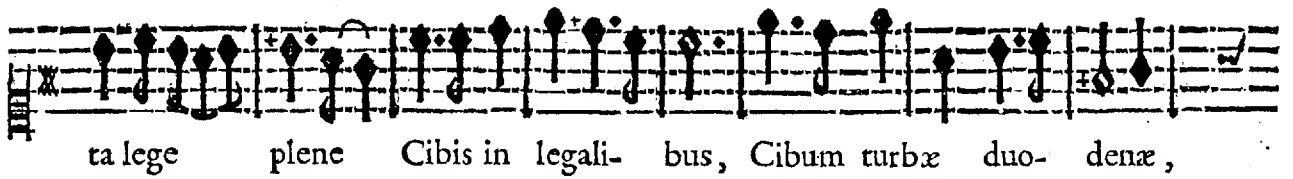


IN supremæ nocte cœne, Recumbens cum fratri- bus:

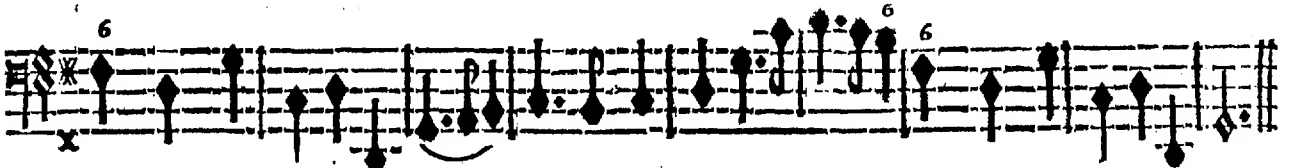
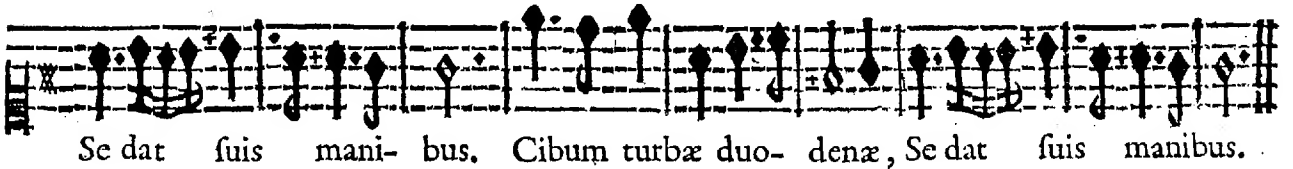
Observa-



BASSUS-CONTINUUS.



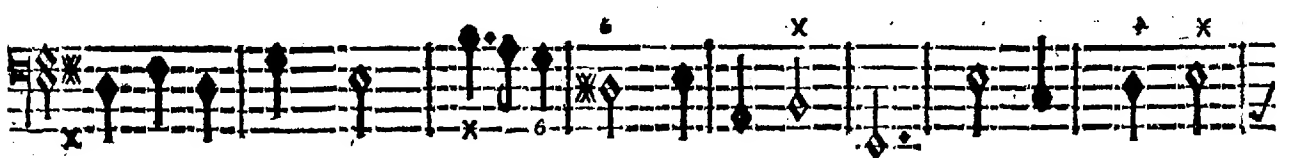
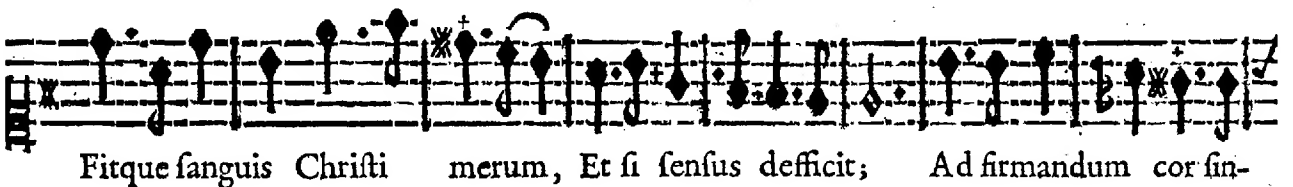
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



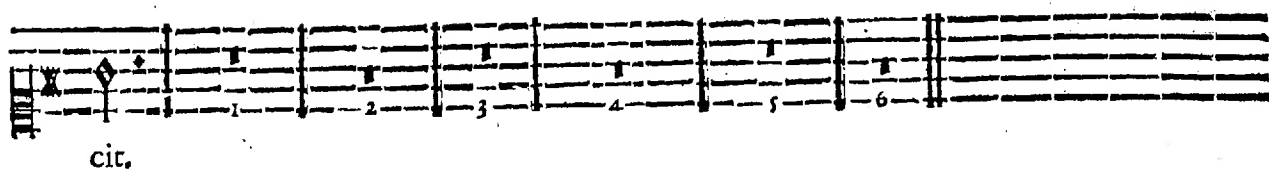
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



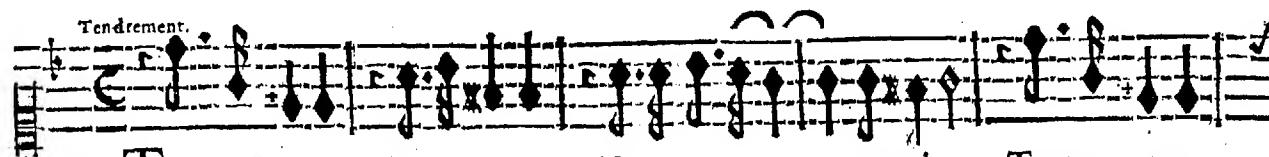
BASSUS-CONTINUUS.



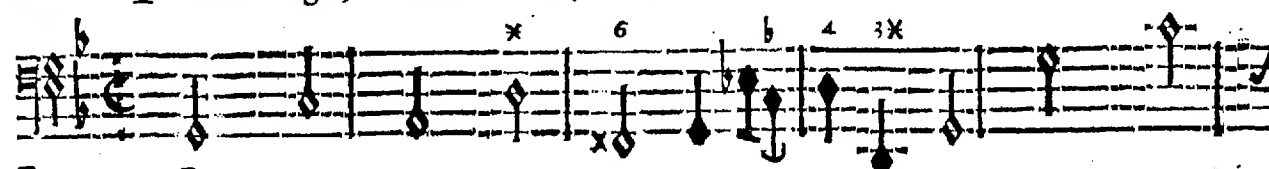
cit.



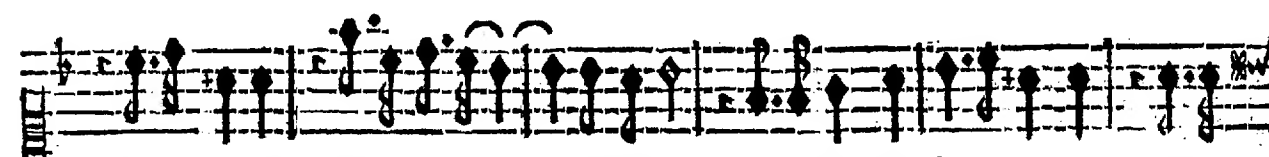
BASSUS-CONTINUUS.



Tantum ergo, Sacramentum, Veneremur cernui: Tantum ergo,



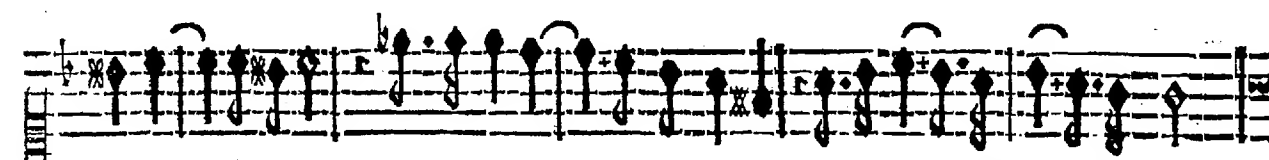
BASSUS-CONTINUUS.



Sacramentum, Veneremur cernui: Et antiquum documentum Novo



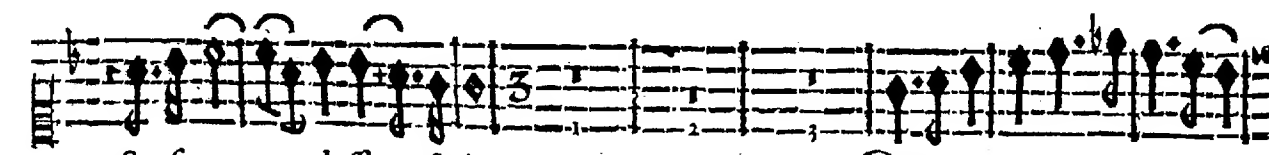
BASSUS-CONTINUUS.



cedat ritui, Præstet fides supplementum Sensuum deffe- etu- i.



BASSUS-CONTINUUS.



Sensuum deffe- etui.

Genito- ri, Geni- toque,



BASSUS-CONTINUUS.

Laus & ju- bi- lati- o, Geni- tori, Geni- toque, Laus & jubi- latio,

BASSUS-CONTINUUS.

Salus, honor, virtus quoque Sit & benedi- ctio: Procedenti

ab utro- que Compar fit laudati- o. Proce- denti ab utroque

BASSUS-CONTINUUS.

Compar fit lau- datio. A- men. A- men. A- men. A-

men. A- men. A- men. A- men. A-

BASSUS-CONTINUUS.

men. A- men. A- men. A- men. A-

men. A- men. A- men. A- men. A-

BASSUS-CONTINUUS.

men. A- men. A- men. A- men. A-



I. MOTET A DEUX VOIX.

DU CANTIQUE DES CANTIQUES.



Ari. *Cari*

Cari.

BASSUS-CONTINUUS.

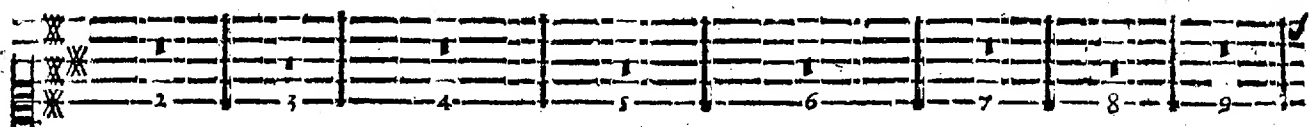
Zephiri volate, *Cari* Zephiri volate, vola-

BASSUS-CONTINUUS.

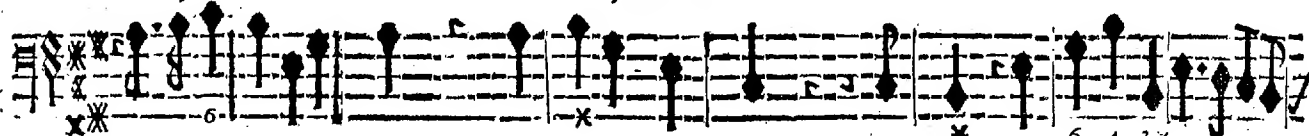
te, vola- *te.*

Surgite flores festi-

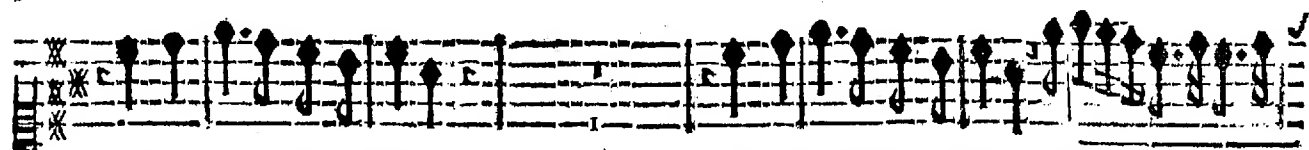
BASSUS-CONTINUUS.



nate, festina- te, festina- te.



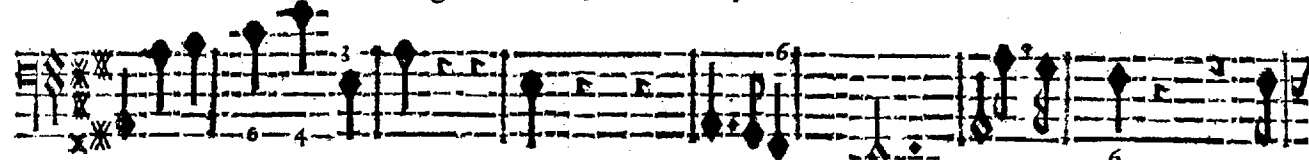
BASSUS-CONTINUUS.



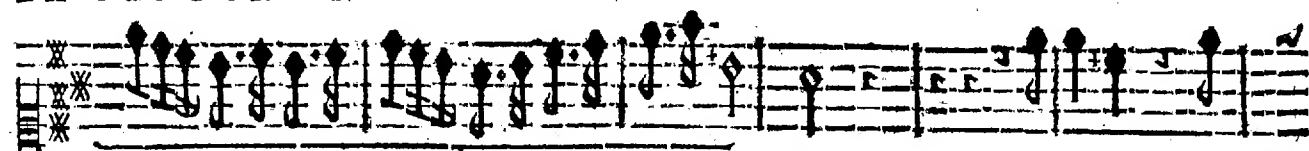
Cari Zephiri volate, Cari Zephiri volate, vola-



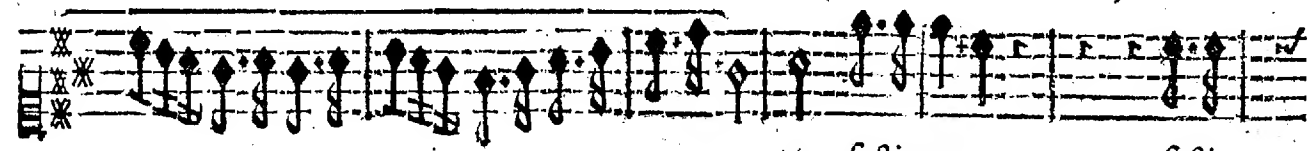
Surgite flores, festinate, festina-



BASSUS-CONTINUUS.



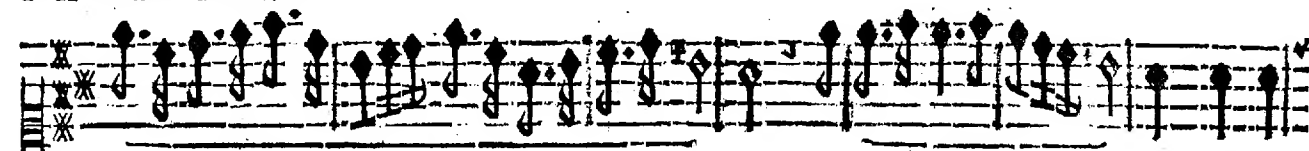
te, volate, vo-



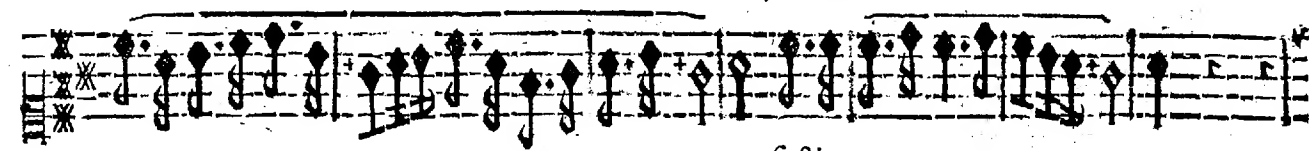
te, festinate, festi-



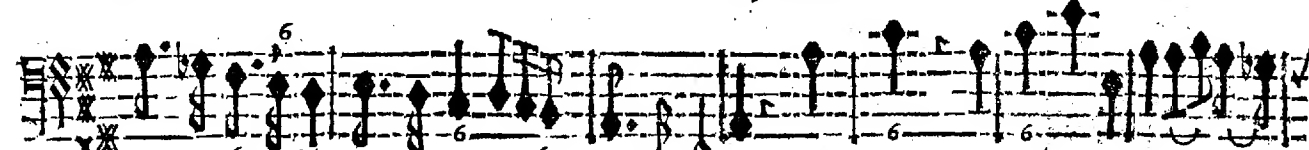
BASSUS-CONTINUUS.



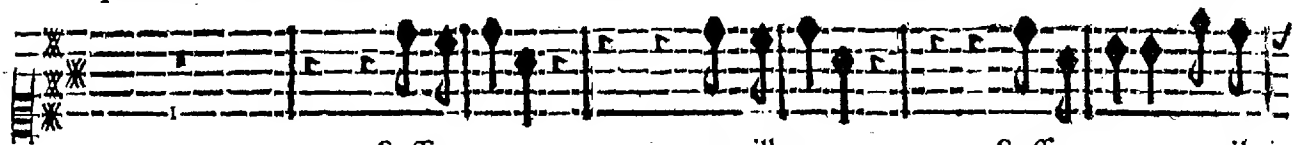
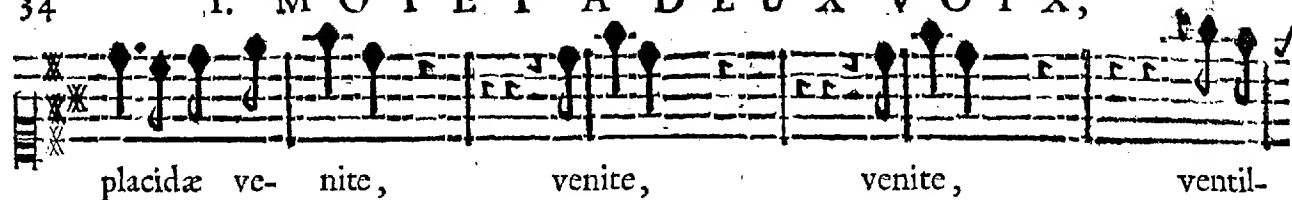
la- te, vola- te. Auræ



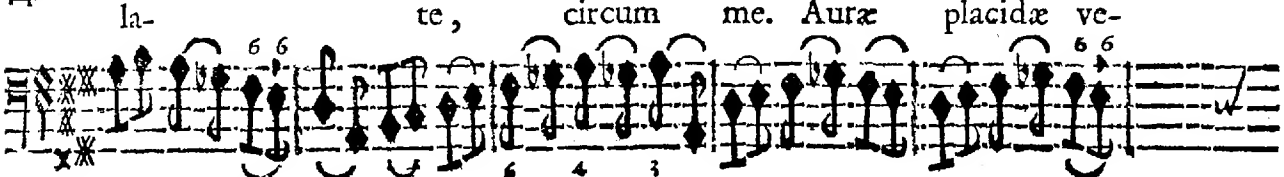
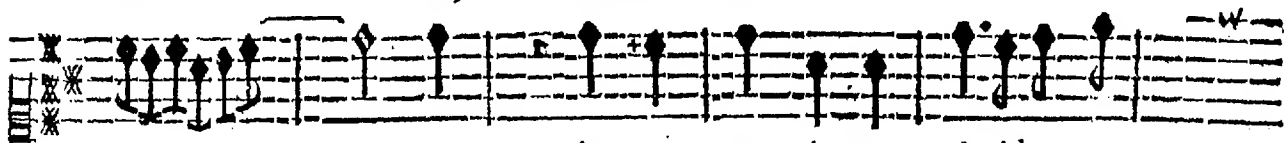
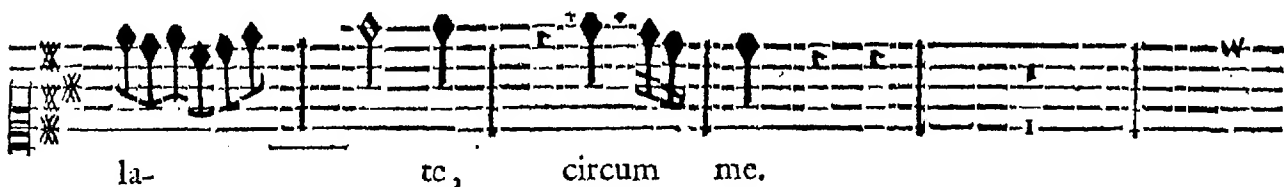
na- te, festina- te.



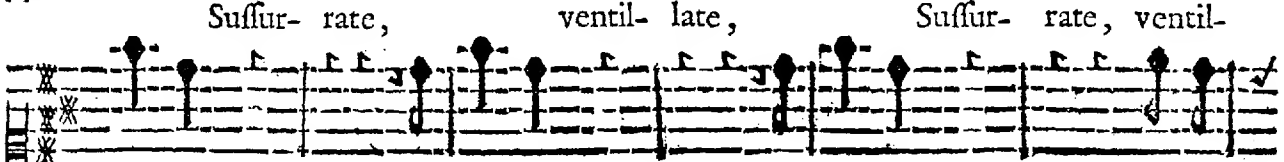
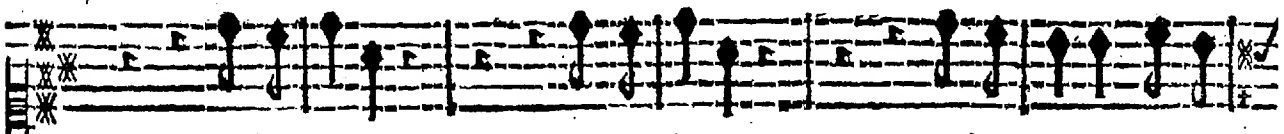
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



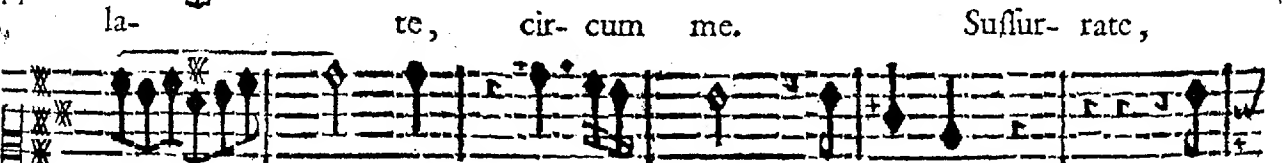
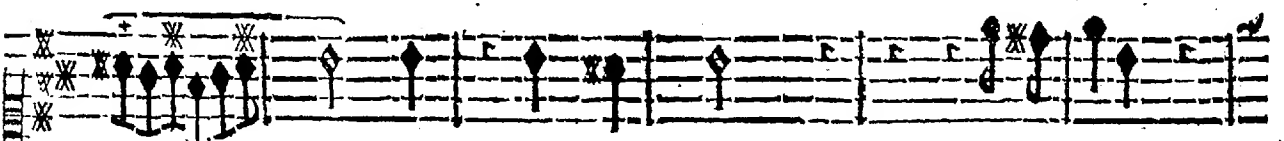
BASSUS-CONTINUUS.



nite, ve- nite, ve- nite, ventil-



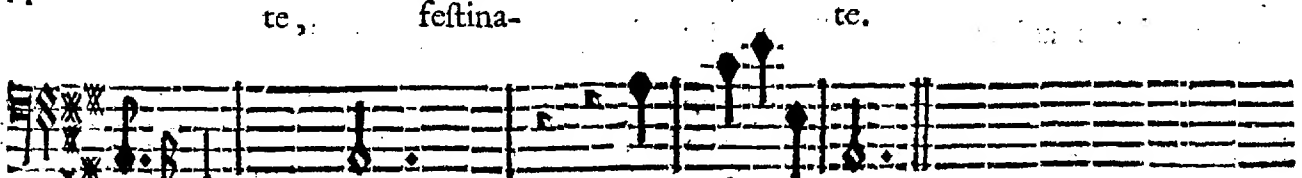
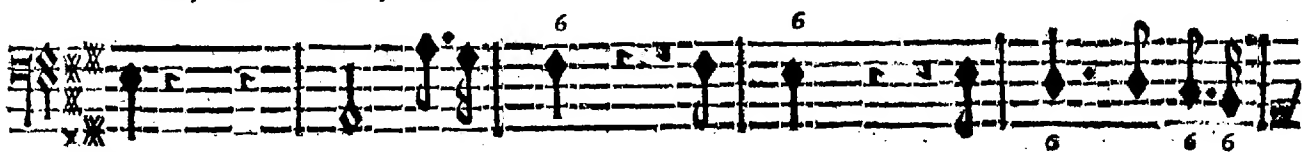
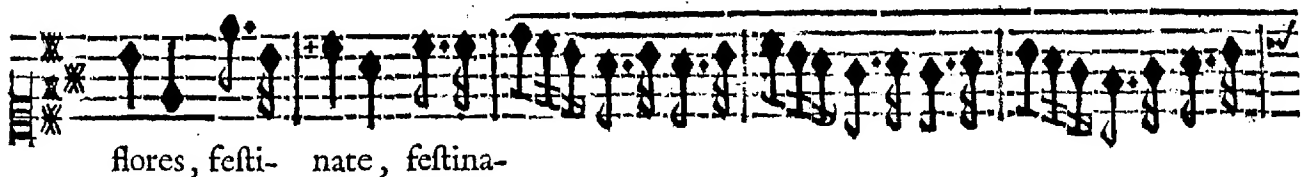
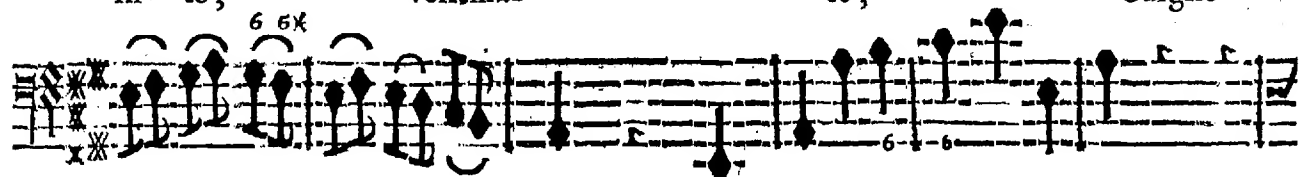
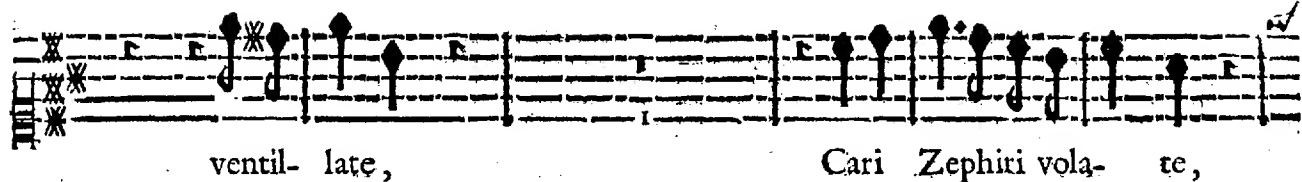
BASSUS-CONTINUUS.



la- te, circum me. Veni- te, ve-

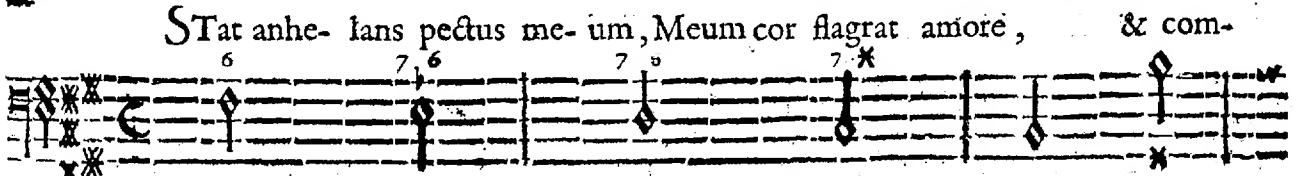
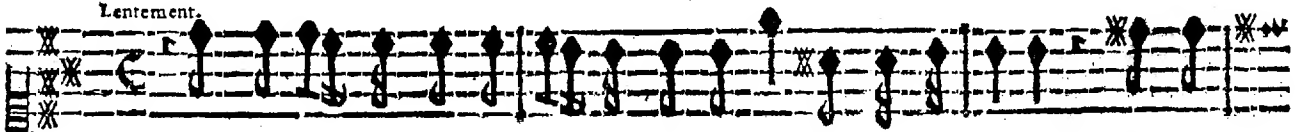


BASSUS-CONTINUUS.



PREMIER DESSUS seul.

Lentement.



buror in ardo- re, in ardo- re, in ardo- re.

BASSUS-CONTINUUS.

On reprend le Duo Cari Zephiri, &c. page 32.

SECOND DESSUS feul.

SECOND LESSON. *Qui tollis*

A Mane usque ad vesperam Quæ-si-vi per vicos & plateas, Quem dili-

BASSUS-CONTINUUS.

git anima me- a, nec illum in- venire potu- i. Quæsi per vicos & plateas,

BASSUS-CONTINUUS.

Quem diligit anima mea, nec illum invenire potui, nec illum inveni- re potui.

BASSUS-CONTINUUS.

PREMIER DESSUS seul.

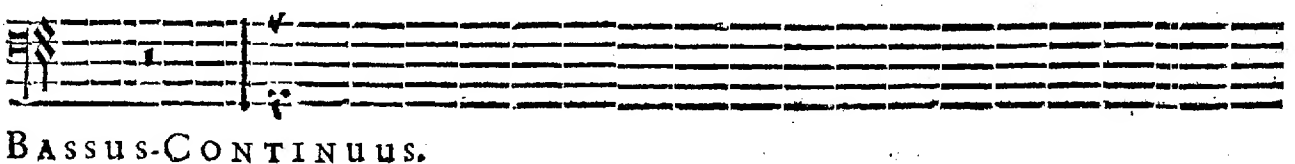
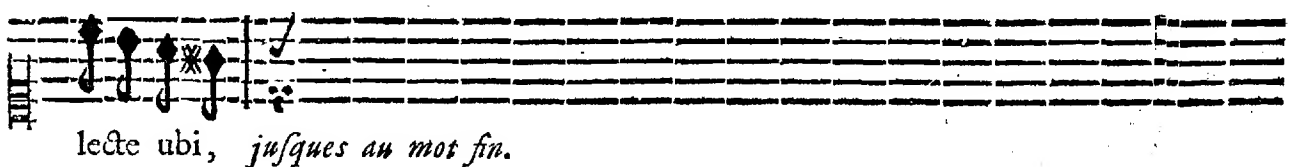
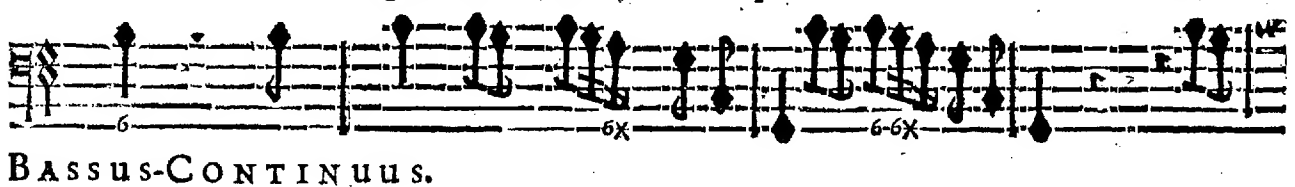
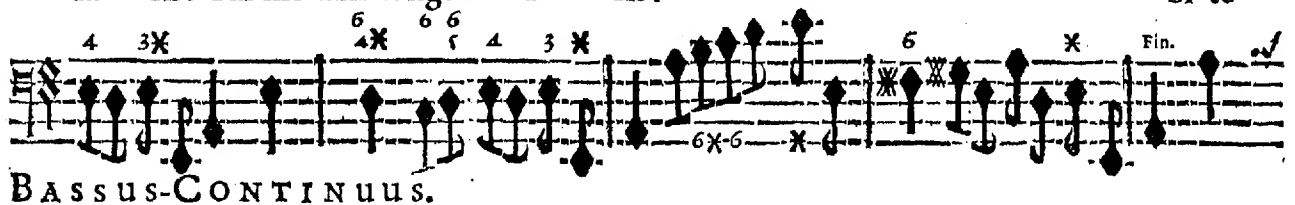
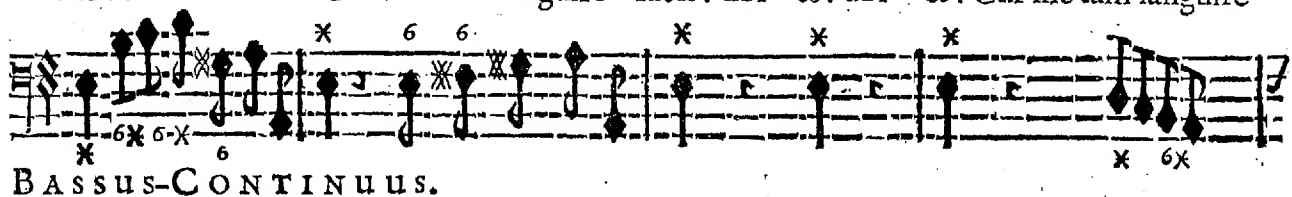
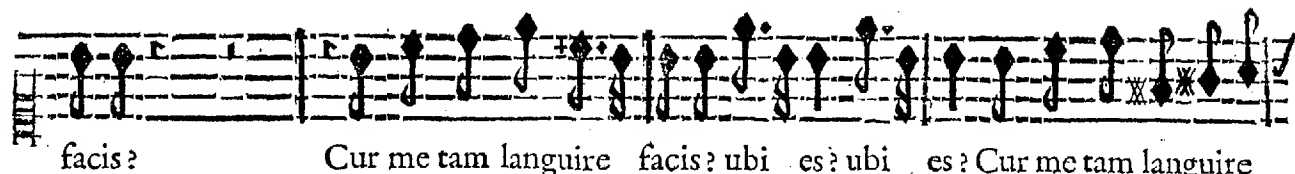
RECIT. Tendrement.

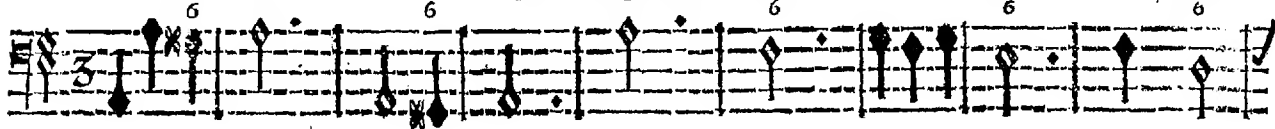
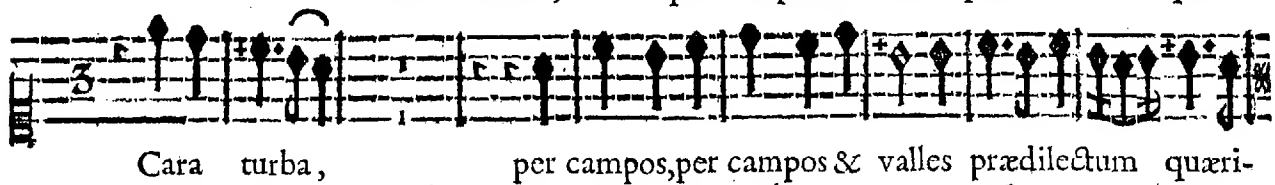
RECIT. *Tendrement.*



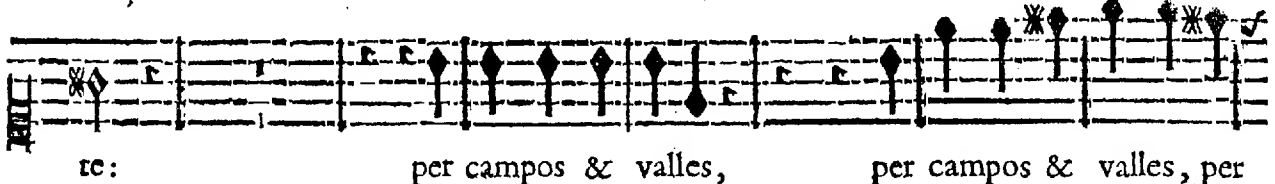
Mi dilecte ubi es? Mi dilecte ubi es? Cur me tam languire

[illegible]

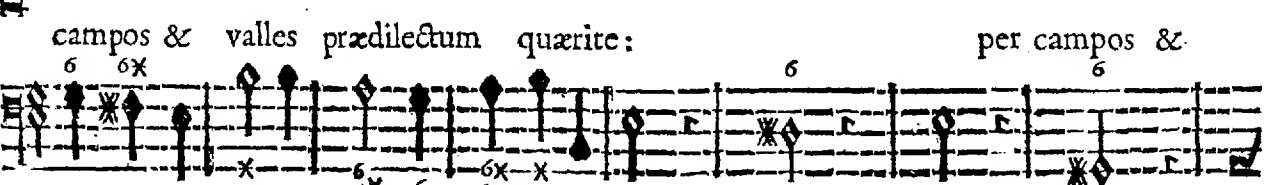
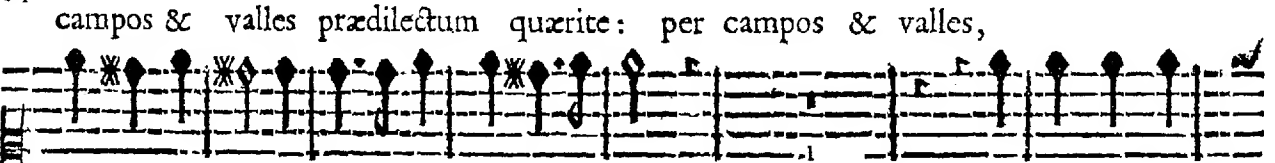




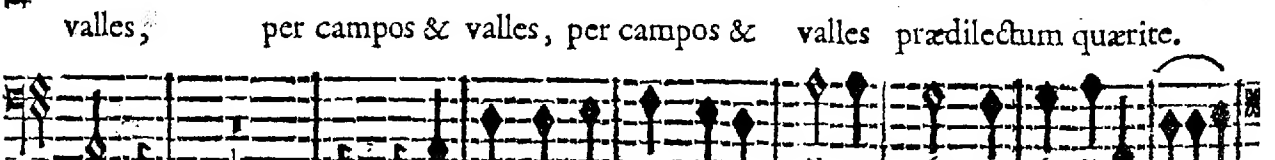
BASSUS-CONTINUUS.



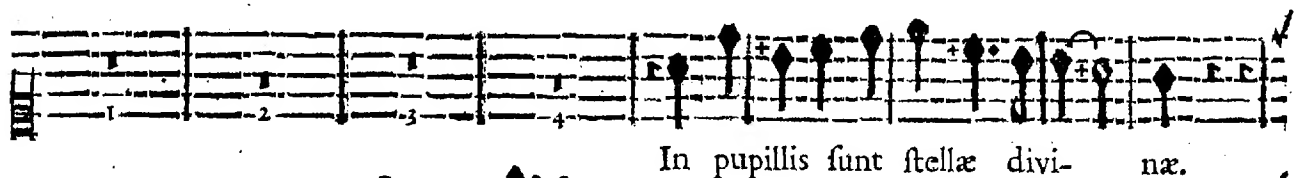
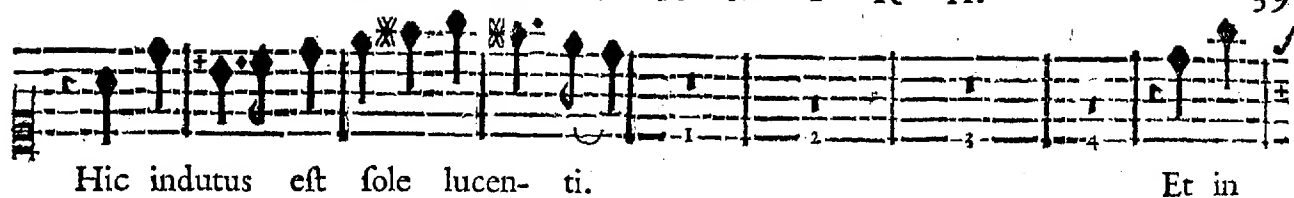
BASSUS-CONTINUUS.



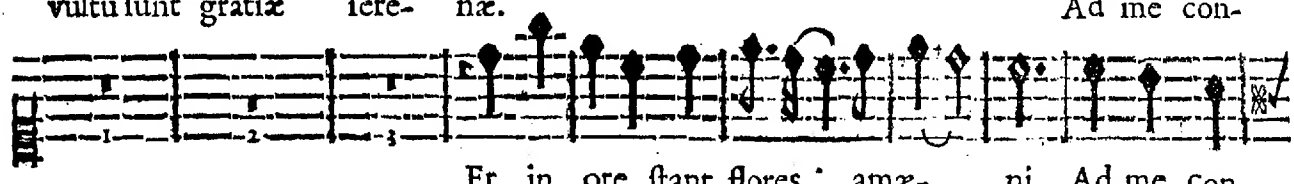
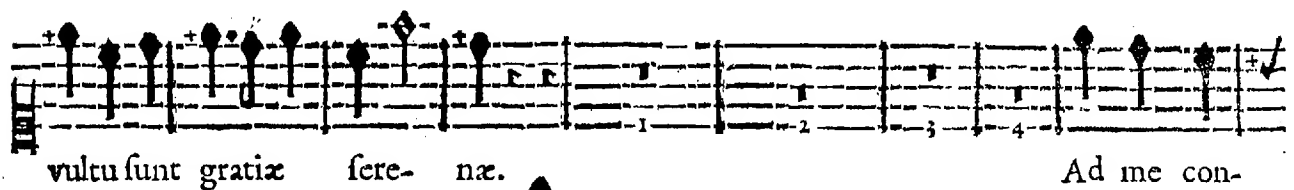
BASSUS-CONTINUUS.



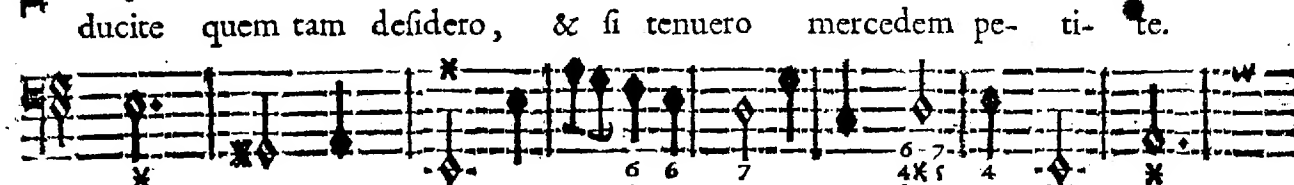
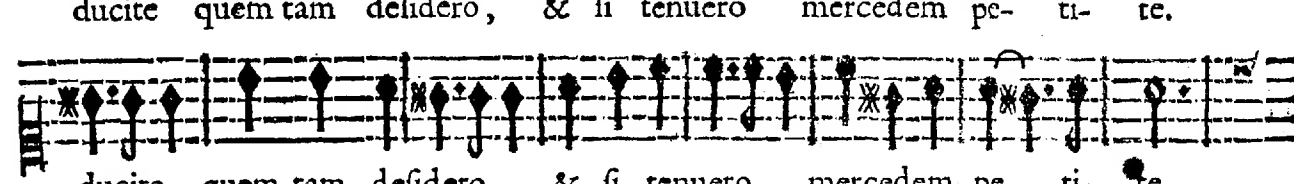
BASSUS-CONTINUUS.



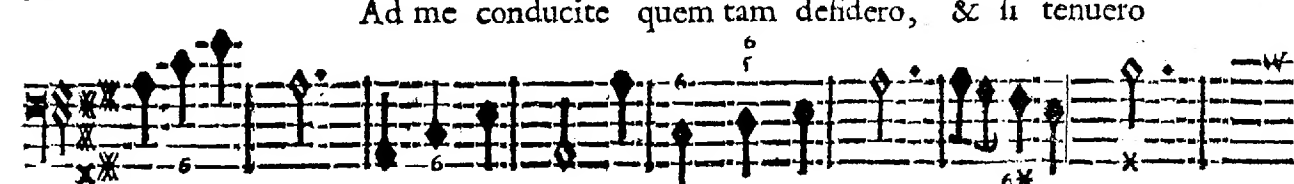
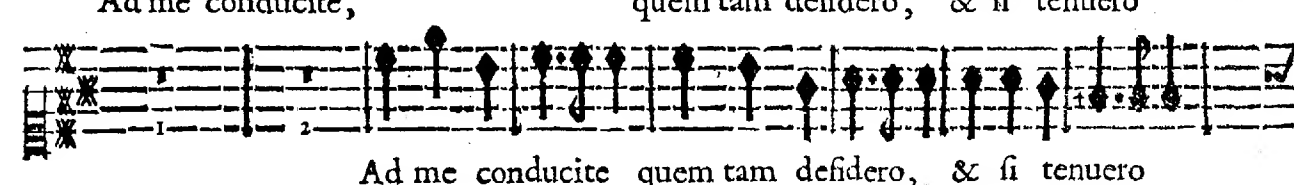
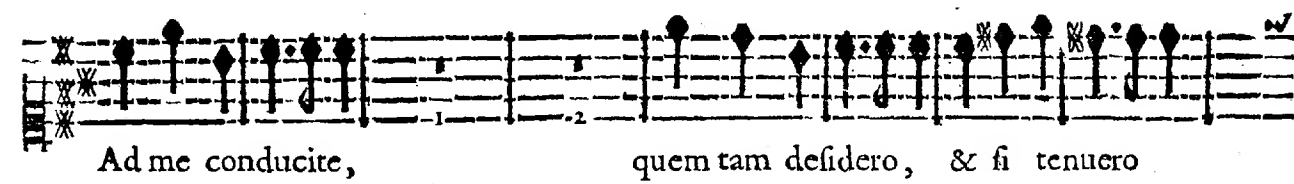
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.

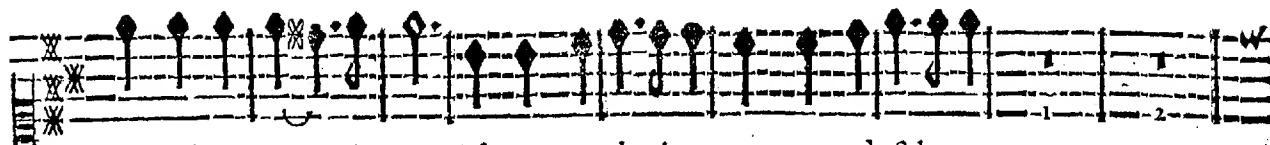


BASSUS-CONTINUUS.

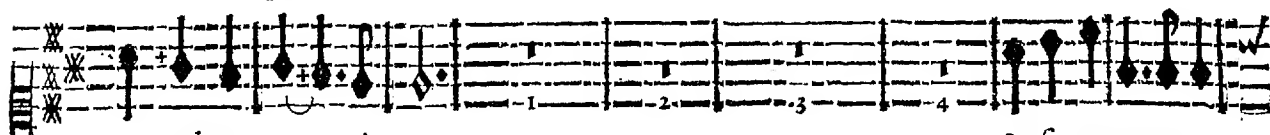


BASSUS-CONTINUUS.

I. MOTET A DEUX VOIX,

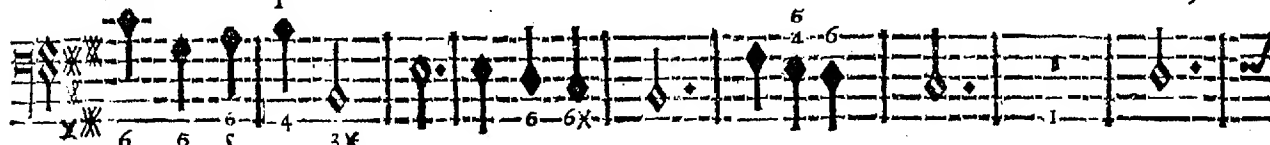


mercedem pe- ti- te. Ad me conducite quem tam desidero.

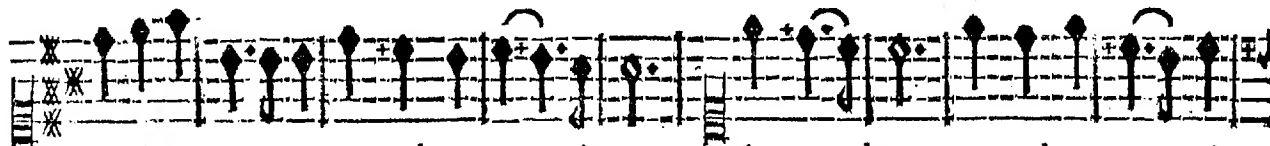


mercedem pe- ti- te.

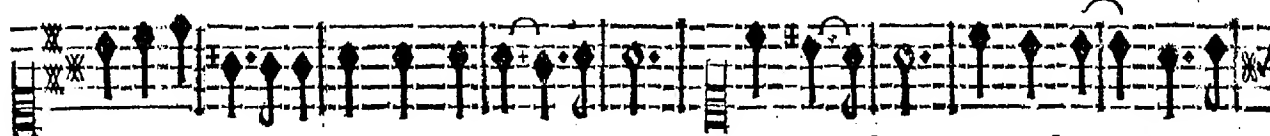
& si tenuero,



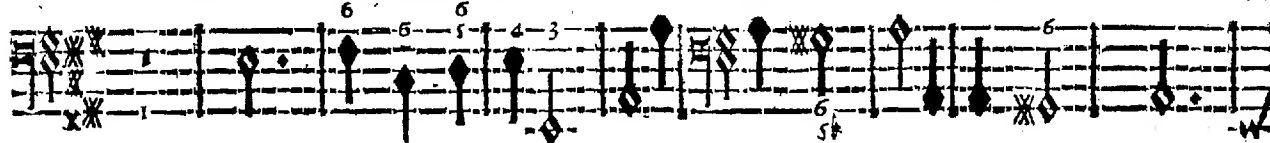
BASSUS-CONTINUUS.



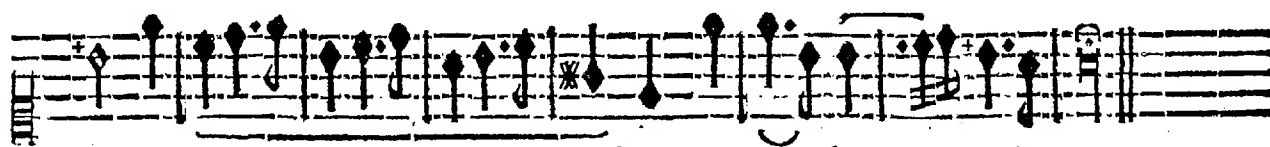
& si tenuero mercedem pe- ti- te. Merce- dem, mercedem pe- ti-



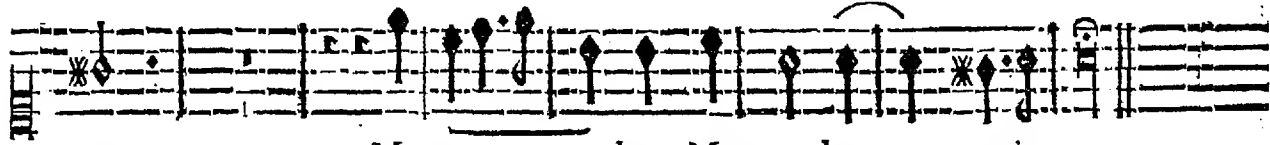
& si tenuero mercedem pe- ti- te. Merce- dem, mercedem peti-



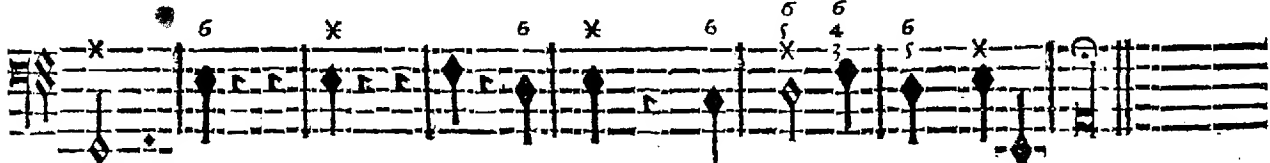
BASSUS-CONTINUUS.



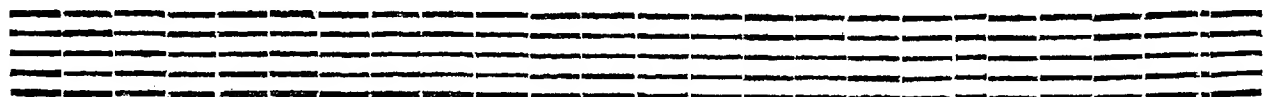
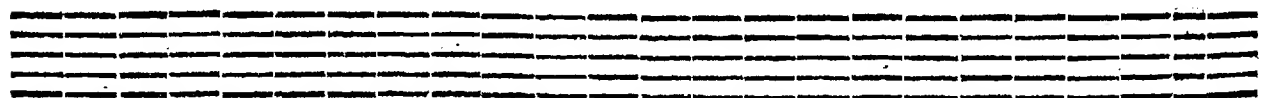
te. Merce- dem, Merce- dem petite.



te. Merce- dem, Merce- dem petite.



BASSUS-CONTINUUS.

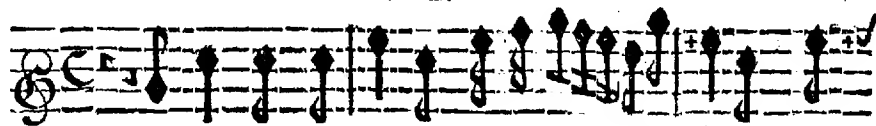




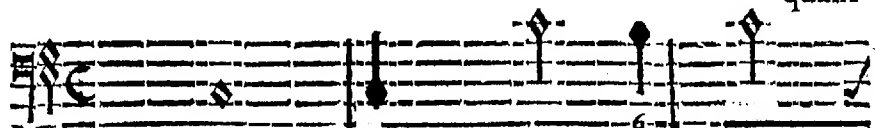
II. MOTET A DEUX VOIX,

POUR UN SAINT, OU UNE SAINTE.

PREMIER DESSUS seul.



Antemus, Cantemus, exalte-

mus quem
quam

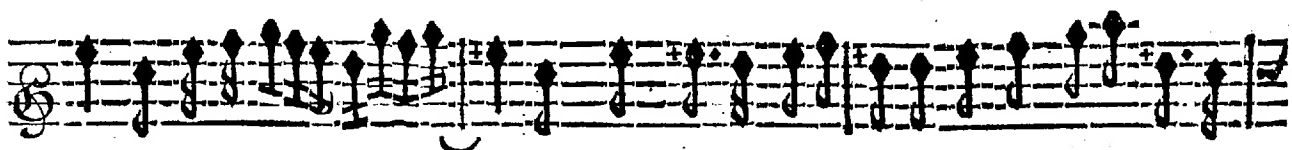
BASSUS-CONTINUUS.



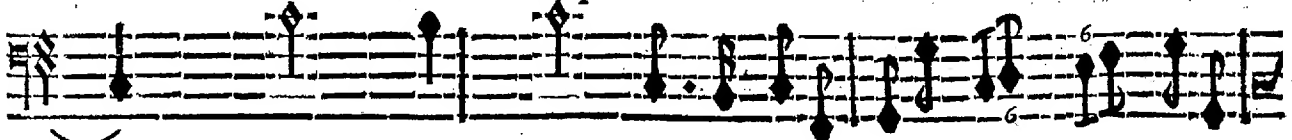
Dominus e- legit, quem Dominus e- legit & circumdat gloria: Cantemus, Can-



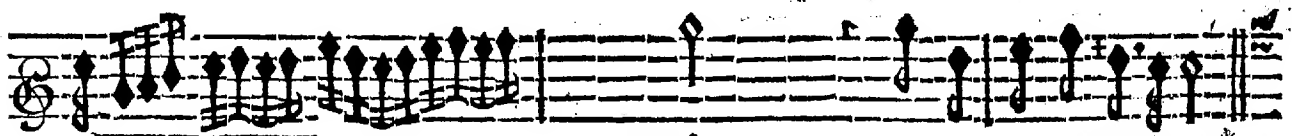
BASSUS-CONTINUUS.



temus, exulte-

mus quem
quam Dominus e- legit & circumdat glori-

BASSUS-CONTINUUS.



a,

& circumdat gloria.



BASSUS-CONTINUUS.

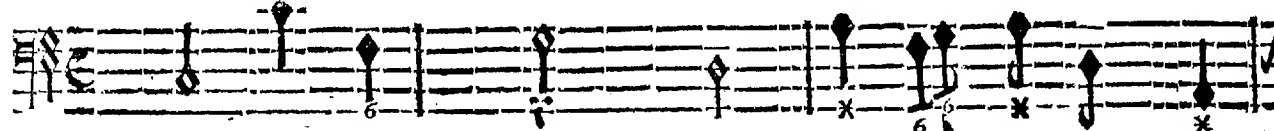
REPRISE.



Gaude dilecte Domino, gaude triumph, gaude triumph, triumph-



Gaude dilecte Domino, gaude triumph, gaude triumph, triumph-



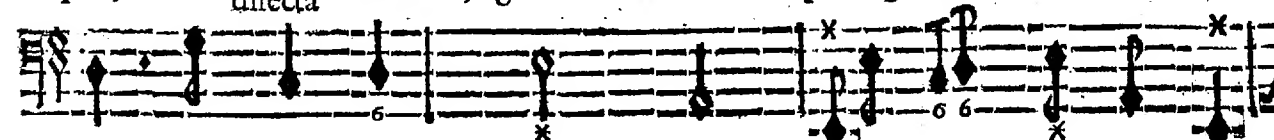
BASSUS-CONTINUUS.



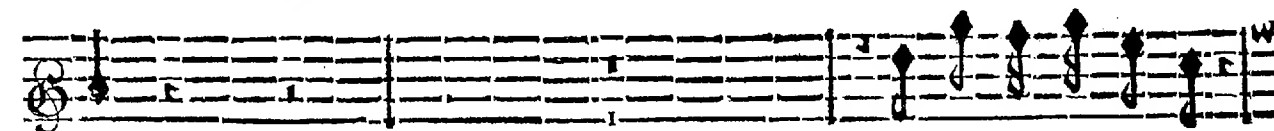
pha, Gaude dilecte Domino, gaude triumph, gaude triumph, triumph-



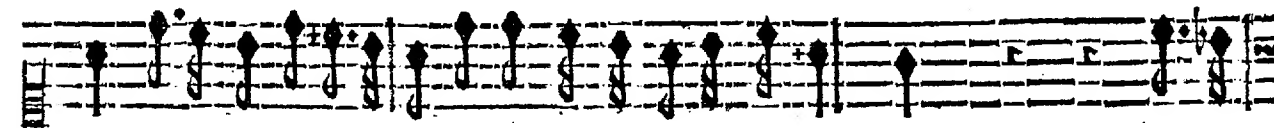
pha, Gaude dilecte Domino, gaude triumph, gaude triumph, triumph-



BASSUS-CONTINUUS.



pha, triumph, triumph.



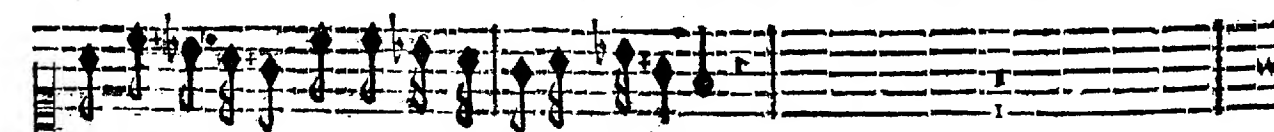
pha, Debitam virtutibus mercedem degusta, degusta. Debi-



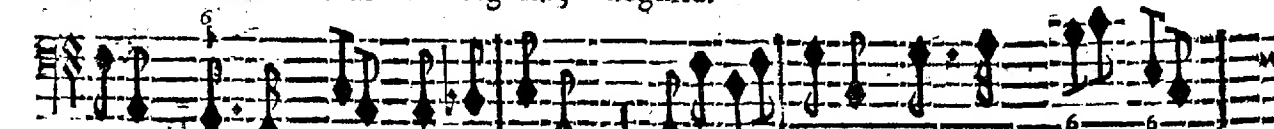
BASSUS-CONTINUUS.



Debitam virtutibus mercedem de-



taam virtutibus mercedem degusta, degusta.



BASSUS-CONTINUUS.



gusta, degusta.

Gaude dilecte
dilecta

Domino, gaude triumpha, trium-

triumpha, triumpha, Gaude dilecte
dilecta

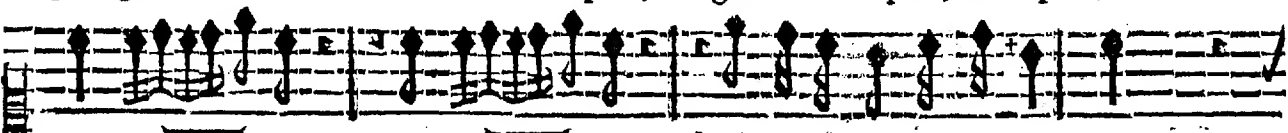
Domino, gaude triumpha, trium-



BASSUS-CONTINUUS.



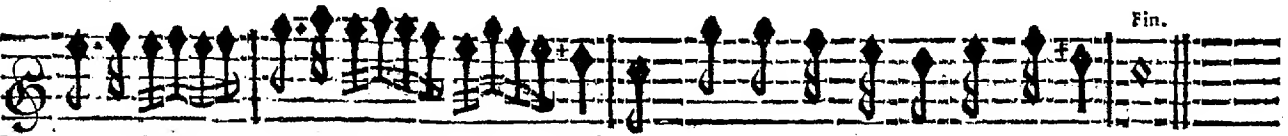
pha, gau- de trium- pha, gaude triumpha, triumpha, trium-



pha, gau- de trium- pha, gaude triumpha, triumpha,



BASSUS-CONTINUUS.



pha, triumpha, triumpha, triumpha. Fin.



trium-

pha, triumpha, triumpha, triumpha. Fin.



BASSUS-CONTINUUS.

PREMIER DESSUS.



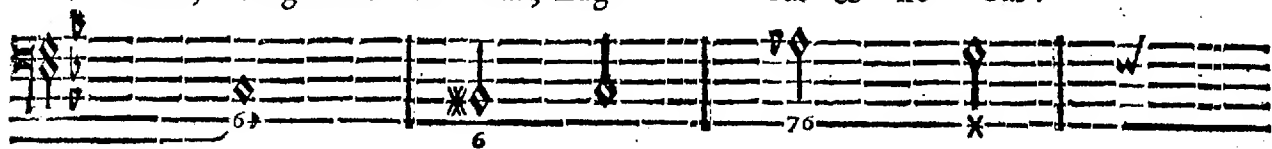
T U medios inter tumultus, Tu per vitæ tempe-



BASSUS-CONTINUUS.

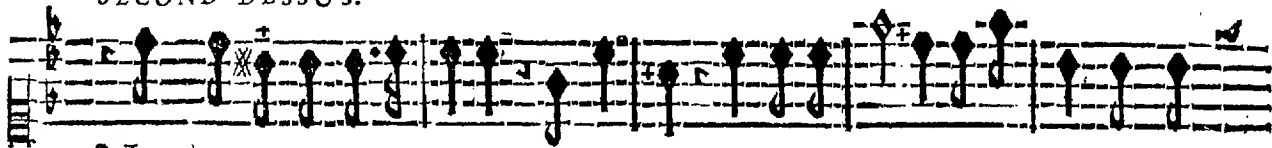


states, Lugebas & fle- bas, Luge- bas & fle- bas:

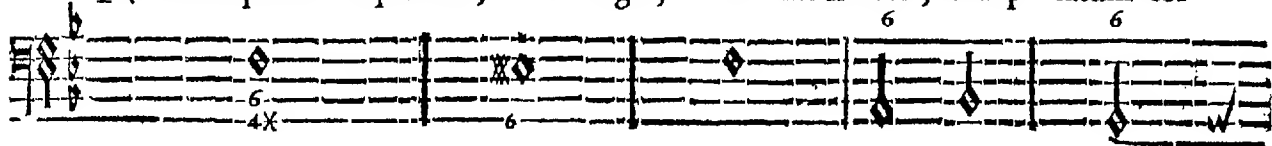


BASSUS-CONTINUUS.

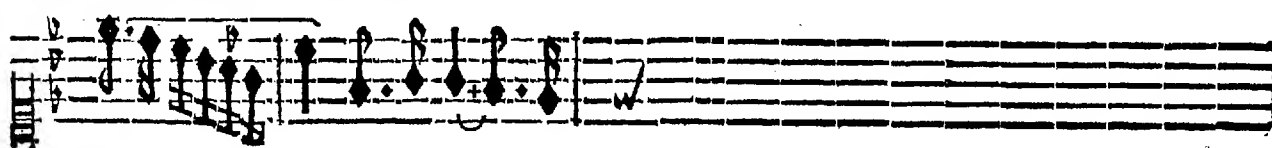
SECOND DESSUS.



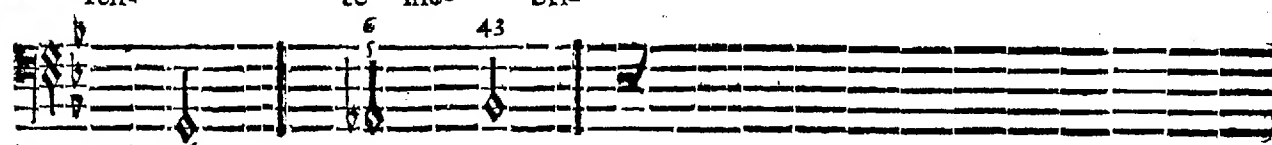
Nunc in portu requiescis, te largo, te inexhausto, volup- tatum tor-



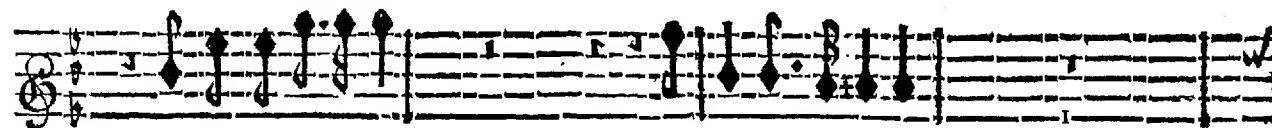
BASSUS-CONTINUUS.



ren- te ine- bri-



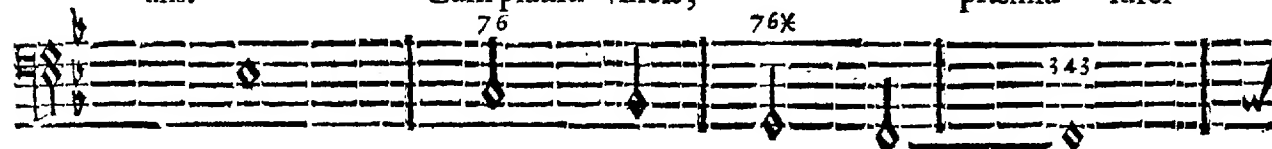
BASSUS-CONTINUUS.



Pugnaſti fortiter, Laborem tulifti,



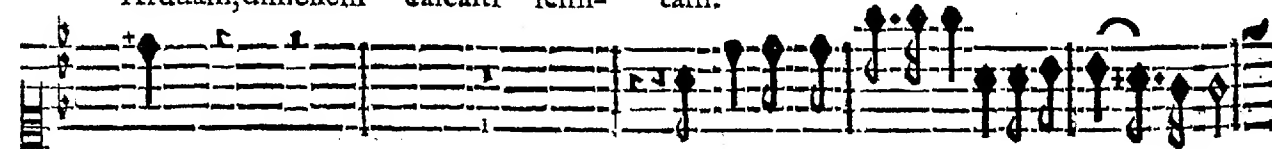
ans. Cum plaufu vincis, præmia fufci-



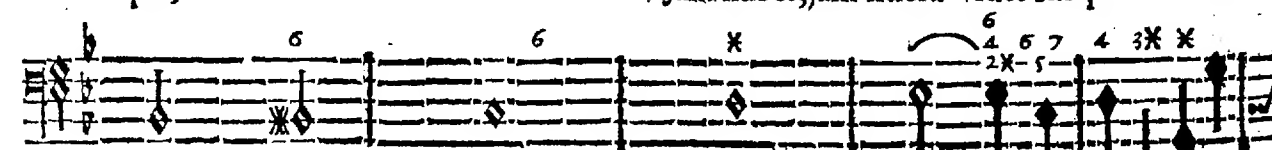
BASSUS-CONTINUUS.



Arduam, difficilem calcaſti femi- tam.



pis, Jam nubes, jam ſidera vides ſub pe- dibus.



BASSUS-CONTINUUS.

Sis bonus, bona, Sis bonus, bona, Sis bonus, fis foelix, Sis bonus, bona, Sis bonus, fis

Sis foelix, Sis bonus, fis foelix, Sis bonus, bona, Sis bonus, fis

BASSUS-CONTINUUS.

foelix, liceat tuis infitere vestigiis. Sis foelix, Sis

foelix, liceat tuis infitere vestigiis. Sis bona, Sis bona, Sis

BASSUS-CONTINUUS.

bonus, fis foelix, Sis bonus, bona,

bonus, fis foelix, liceat tuis infitere vestigiis. Sis

BASSUS-CONTINUUS.

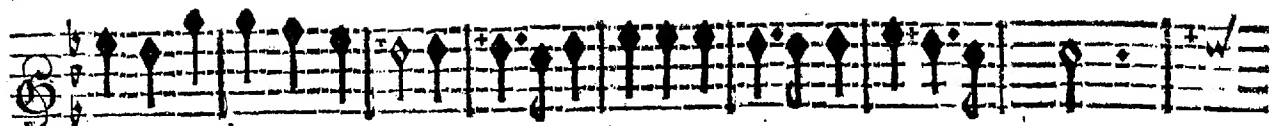
Sis bonus, fis foelix, liceat tuis infitere vestigiis. Sis

foelix, Sis bonus, fis foelix, liceat tuis infitere vestigiis. Sis bona,

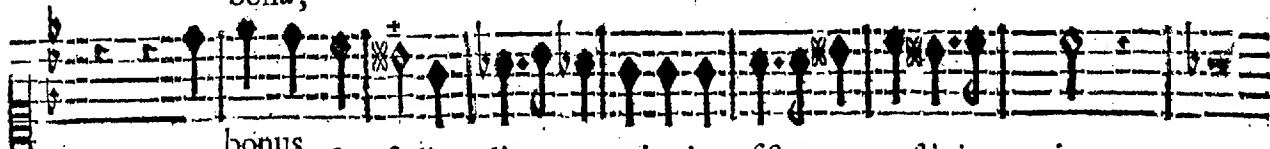
BASSUS-CONTINUUS.

M

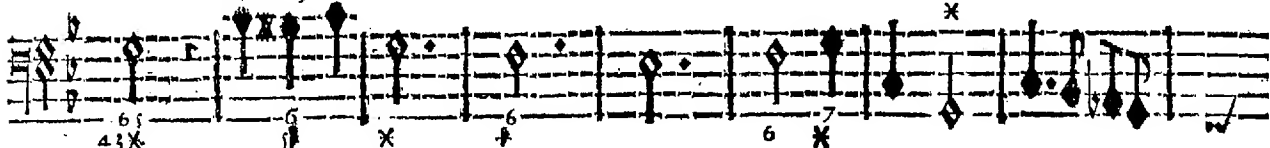
III. MOTET A DEUX VOIX,



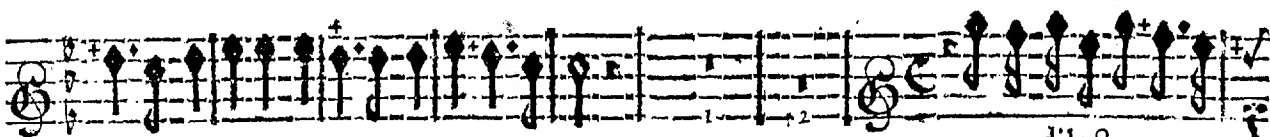
foelix, Sis bonus, sis foelix, liceat tuis in- sistere vestigi- is,



Sis bonus, sis foelix liceat tuis in- sistere vestigi- is,



BASSUS-CONTINUUS.



liceat tuis insiste- re vestigiis.

Gaude dilecte dilecta Domino,

A la Reprise jusques au mot fin.

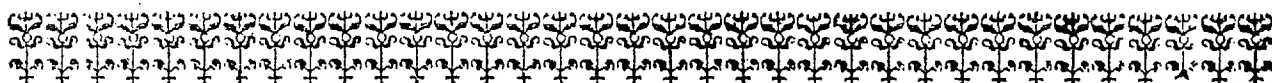


liceat tuis insiste- re vestigiis.

Gaude dilecte dilecta Domino,

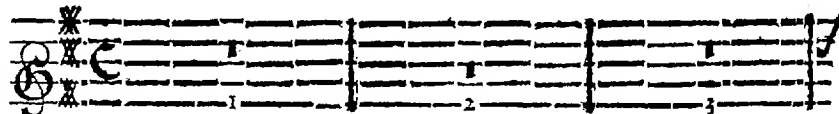


BASSUS-CONTINUUS.

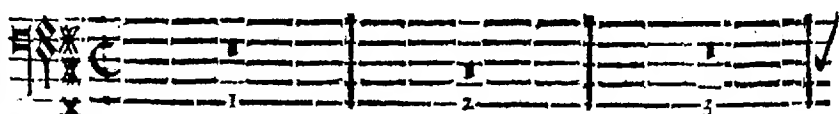


III. MOTET A DEUX VOIX.

PSEAUME XCII.



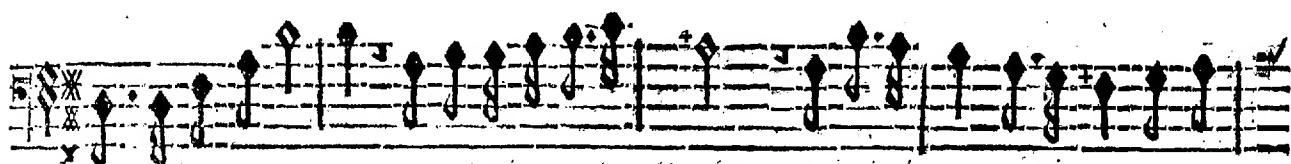
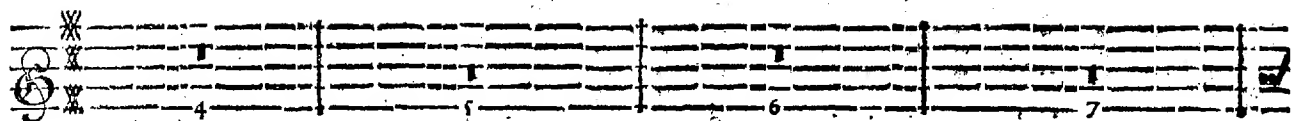
Omnis.



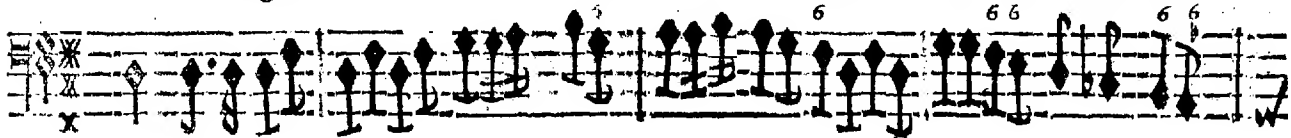
Domini.



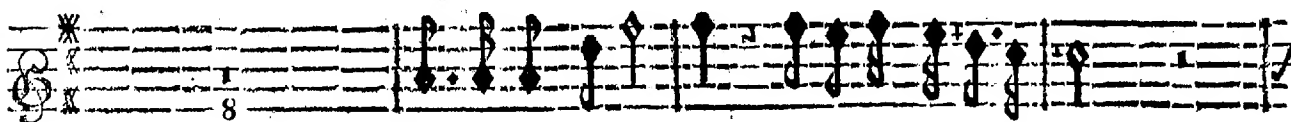
BASSUS-CONTINUUS.



Dominus regnavit, decorem indutus est; indutus est Dominus forti-



BASSUS-CONTINUUS.



Dominus regnavit, decorem indutus est;



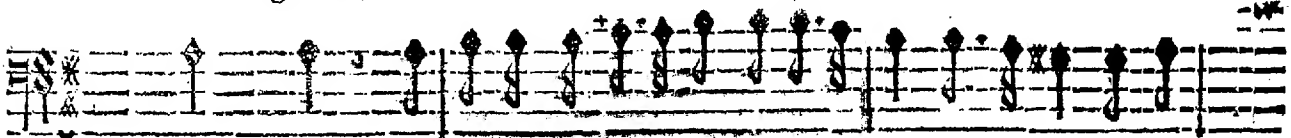
tudinem, & præcinxit se. Dominus regnavit, decorem indutus est; Dominus re-



BASSUS-CONTINUUS.



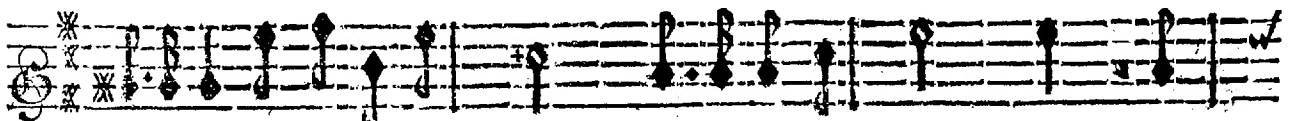
Dominus regnavit, decorem indutus est; indutus est Dominus forti-



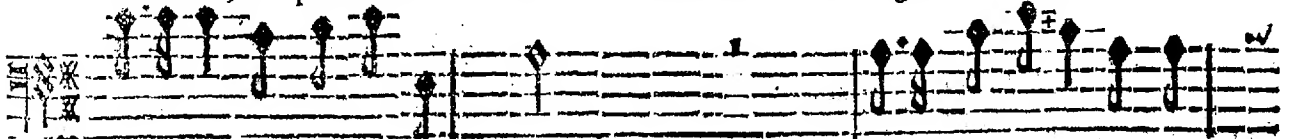
gna- vit, decorem indutus est; indutus est Dominus forti-



BASSUS-CONTINUUS.



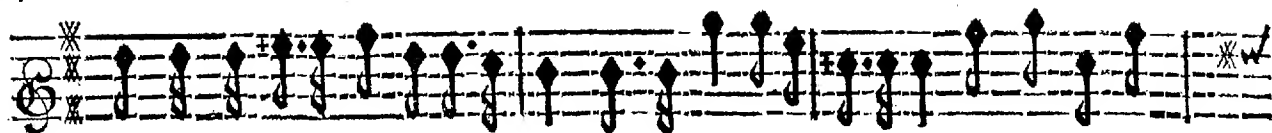
tudinem, & præcinxit se. Dominus re- gna- vit, de-



tudinem, & præcinxit se. Dominus regnavit, de-



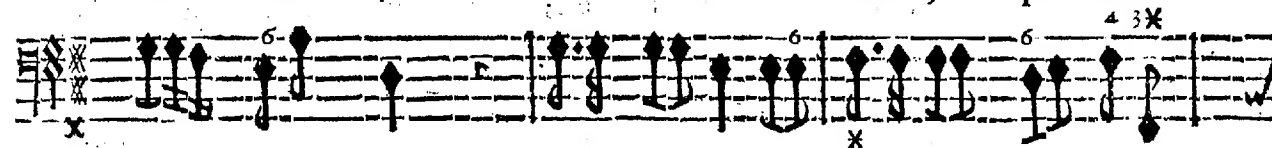
BASSUS-CONTINUUS.



corem indutus est; indutus est Dominus fortitudinem, & præcinxit



corem indutus est; indutus est Dominus fortitudinem, & præcinxit



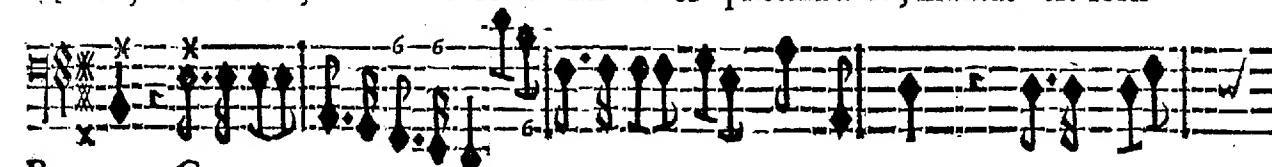
BASSUS-CONTINUUS.



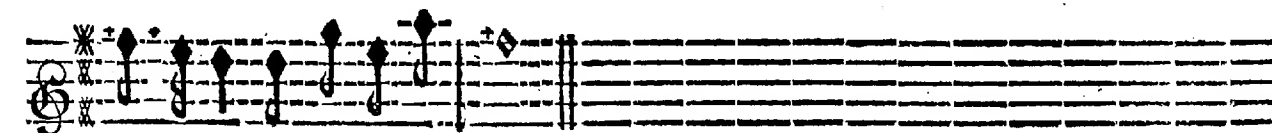
fe, indutus est, Dominus fortitudinem & præcinxit fe, indutus est forti-



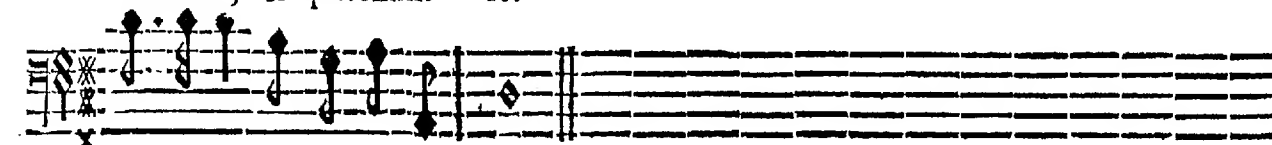
fe, indutus est, indutus est fortitudinem & præcinxit fe, indutus est forti-



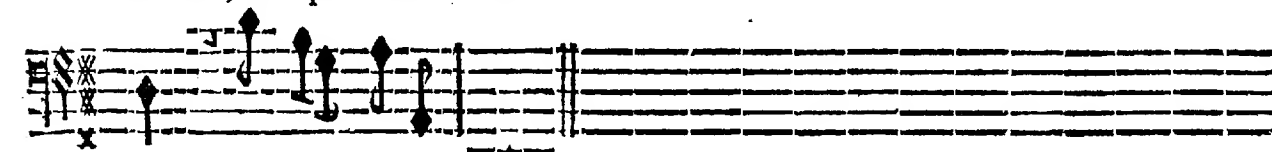
BASSUS-CONTINUUS.



tudinem, & præcinxit fe.

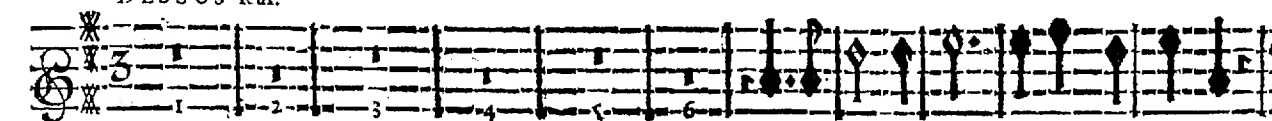


tudinem, & præcinxit fe.

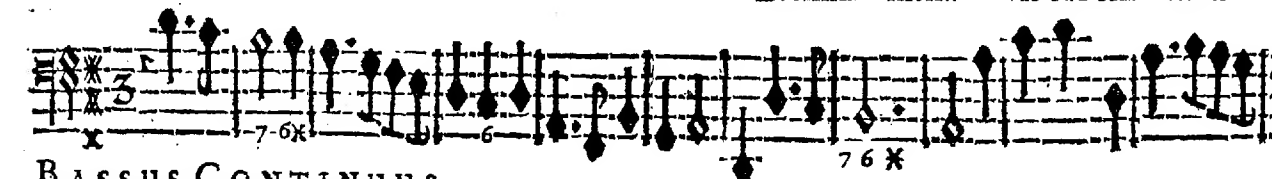


BASSUS-CONTINUUS.

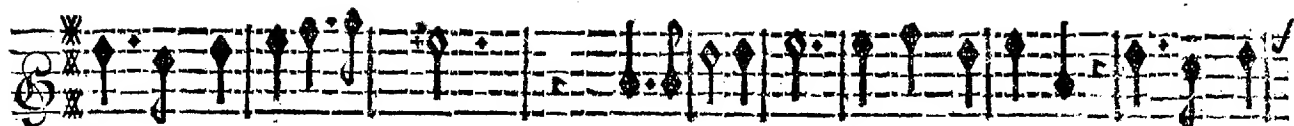
DESSUS seul.



Etenim firma- vit orbem terræ:



BASSUS-CONTINUUS.



qui non commovebi- tur. Etenim firma- vit orbem terræ: qui non com-



BASSUS-CONTINUUS.



movebitur. Parata fedes tu- a ex tunc: à faculo tu es.



BASSUS-CONTINUUS.



Etenim firma- vit orbem terræ: qui non commovebi- tur. Ete-



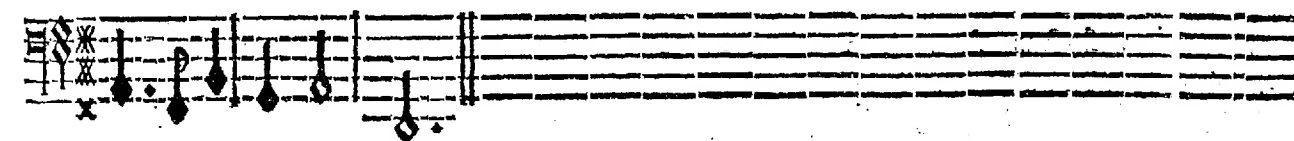
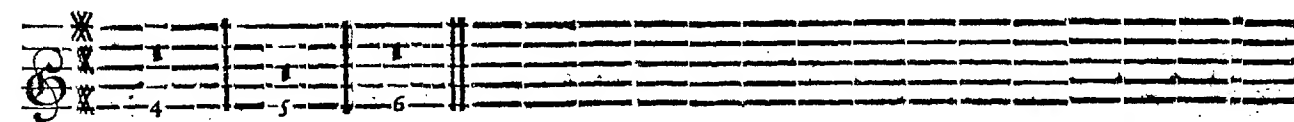
BASSUS-CONTINUUS.



nim firma- vit orbem terræ: qui non commovebi- tur.

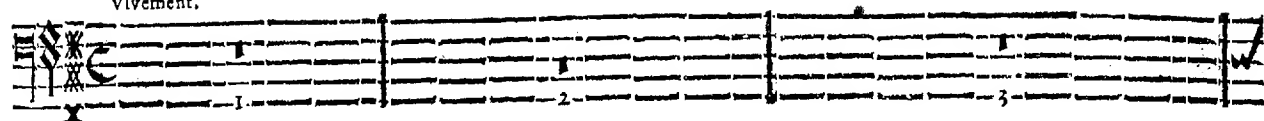


BASSUS-CONTINUUS.

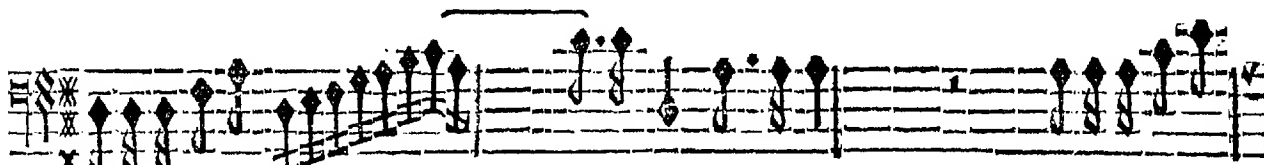


BASSUS-CONTINUUS.

Vivement.



BASSUS-CONTINUUS.



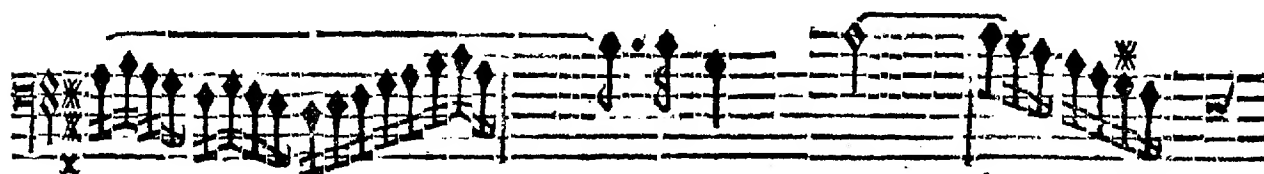
Elevaverunt flu-

mina Domine:

Elevaverunt



BASSUS-CONTINUUS.



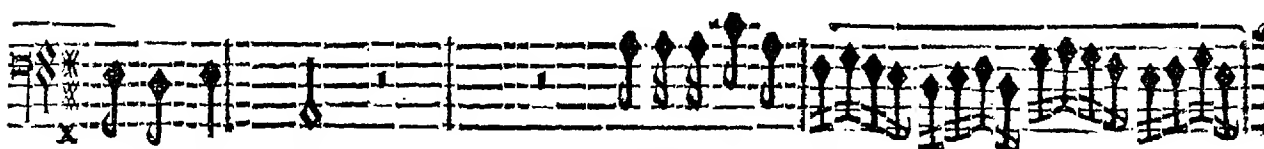
flu-

mina

vo-



BASSUS-CONTINUUS.



cem fu- am.

Elevaverunt flu-



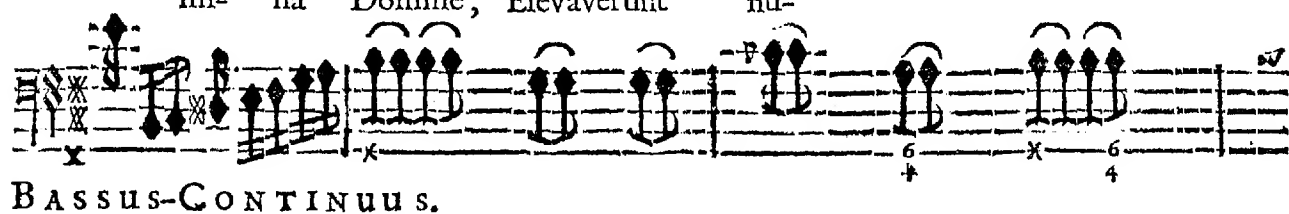
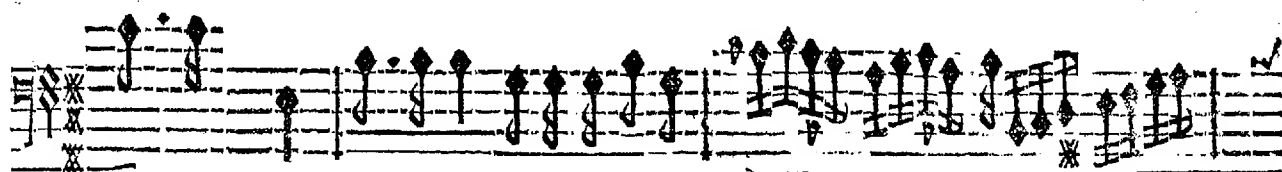
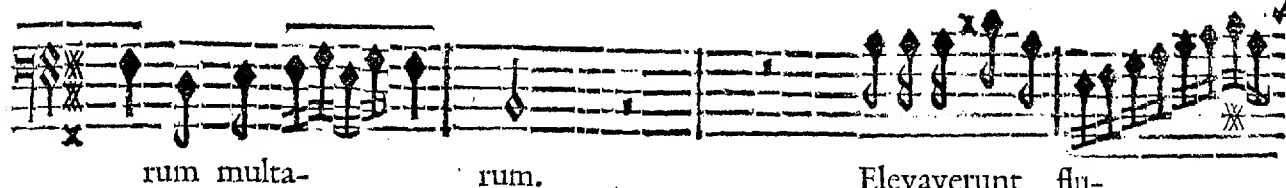
BASSUS-CONTINUUS.



mina fluctus suos: à vocibus aqua-

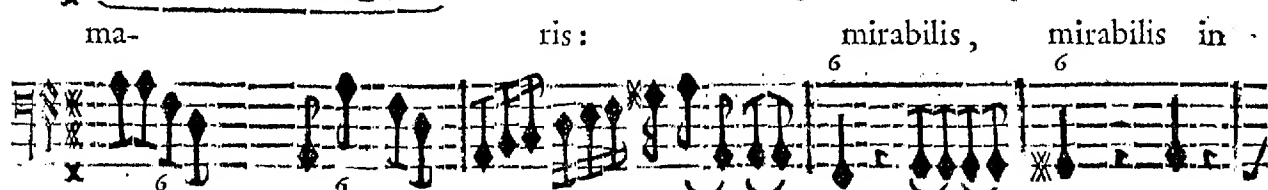
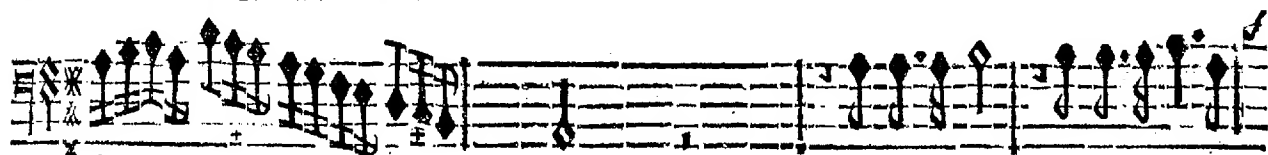


BASSUS-CONTINUUS.

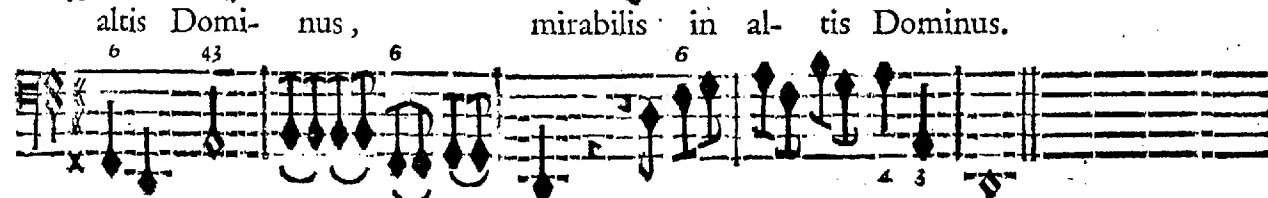




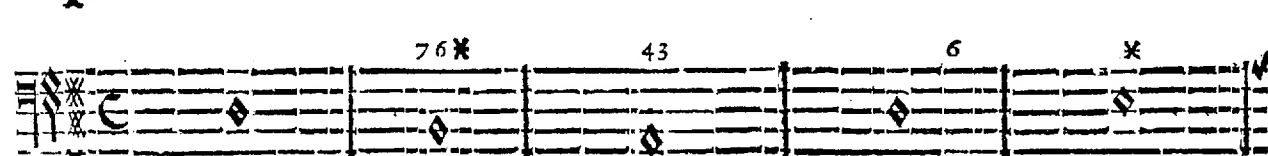
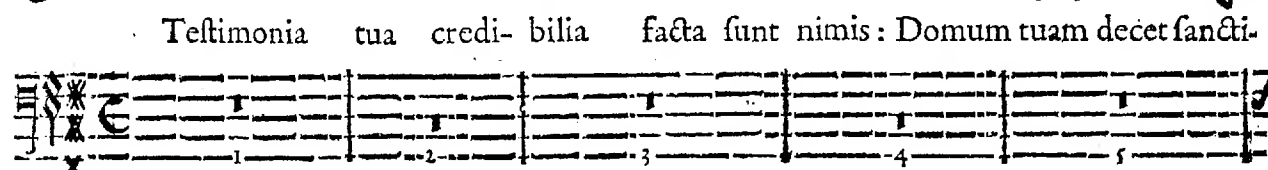
BASSUS-CONTINUUS.



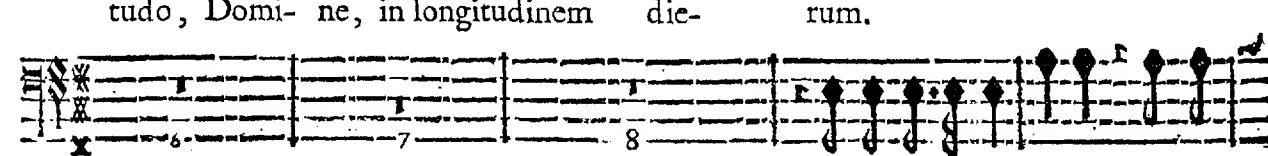
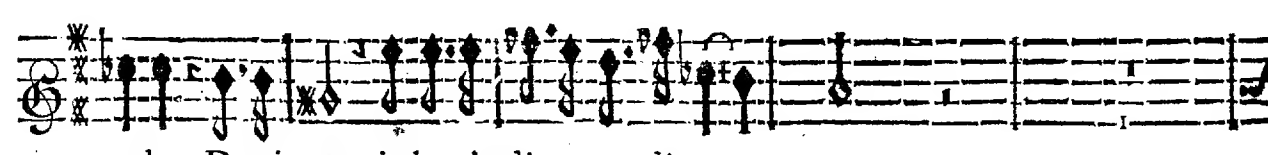
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



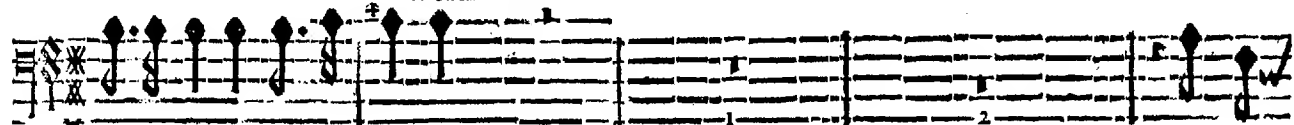
BASSUS-CONTINUUS.



BASSUS-CONTINUUS.



Testimonia tua credi-bilia facta sunt nimis:

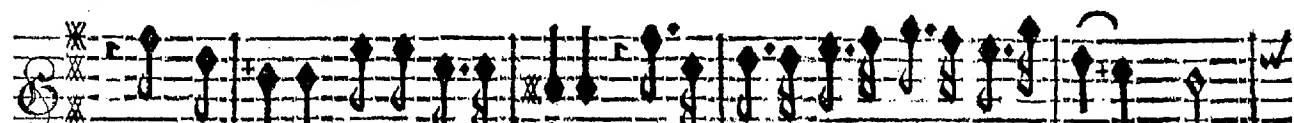


bilia facta sunt nimis:

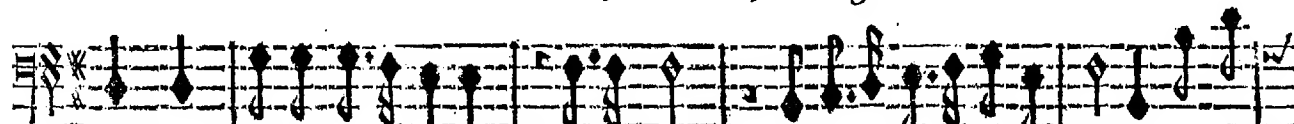
Domum



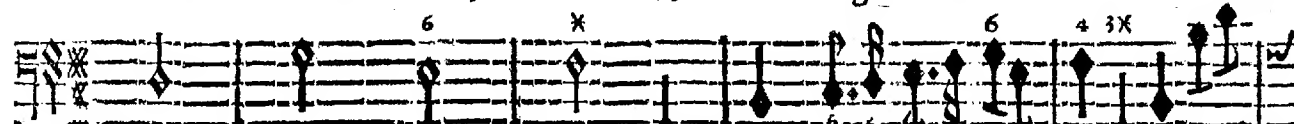
BASSUS-CONTINUUS.



Domum tuam decet sancti- tudo, Domine, in longitudinem die- rum.



tu- am decet sanctitudo, Domine, in longitudinem dierum. Domum



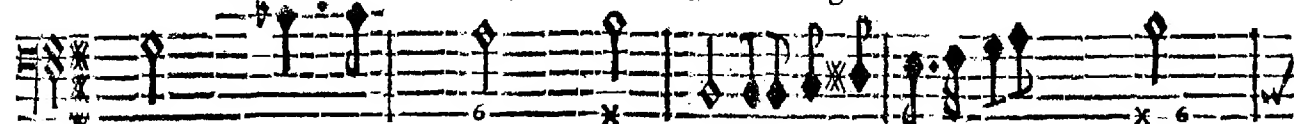
BASSUS-CONTINUUS.



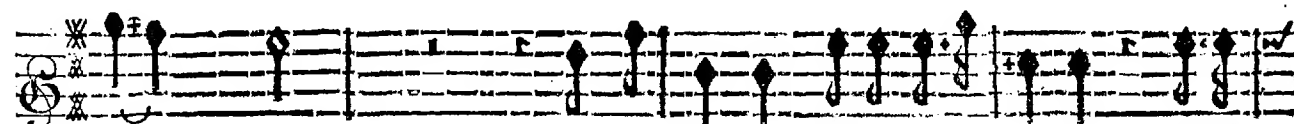
Domum tuam decet sanctitudo, Domine, in longitudinem di-



tuam decet sancti- tudo, Domine, in longi- tudinem die-



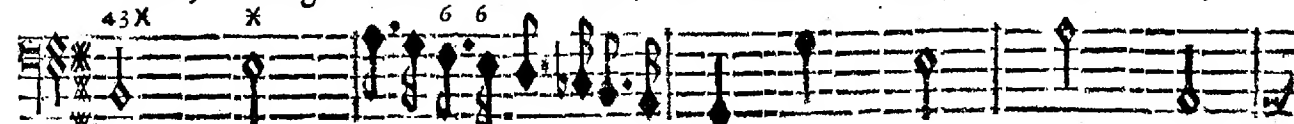
BASSUS-CONTINUUS.



e- rum. Domum tuam decet sancti- tudo, Domi-



rum, in longi- tudinem die- rum, decet sancti- tudo, Domi- ne,



BASSUS-CONTINUUS.

III. MOTET A DEUX VOIX,

ne, in longitudinem die-rum, in longitudinem die-

BASSUS-CONTINUUS.

rum. Domum tuam decet sanctitudo, Domine, in longi-

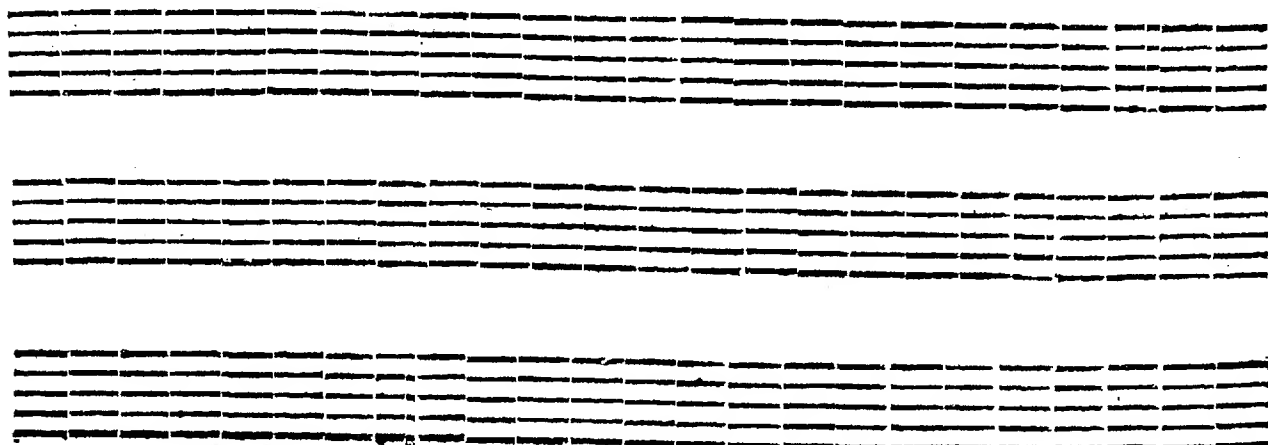
rum. Domum tuam decet sanctitudo, Domine, in longitudinem di-

BASSUS-CONTINUUS.

tudinem die-rum, in longitudinem die-rum.

c-rum, in longitudinem die-rum.

BASSUS-CONTINUUS.





I. MOTET A GRAND CHOEUR, ET SYMPHONIE.

P S E A U M E C X X V.



Gravement.

PRELUDE.

N convertendo Dominus.

BASSE DE VIOLON ET CONTINUE.

BASSE DE VIOLON ET CONTINUE.

56 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

75 76 4 3x 6 6 6 6 6 6x

BASSE DE VIOLON ET CONTINUE.

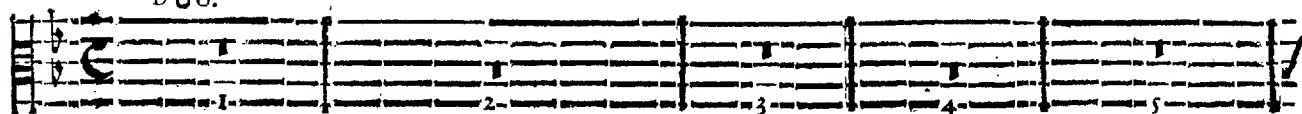
This block contains the musical notation for the Bass Violon and Continuo parts, measures 75 and 76. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests. The measure numbers 75 and 76 are indicated above the staff. Below the staff, there are several numbers: 4, 3x, 6, 6, 6, 6, 6, 6x. The text "BASSE DE VIOLON ET CONTINUE." is written below the staff.

6 6 6 6 6 6

BASSE DE VIOLON ET CONTINUE.

This block contains the musical notation for the Bass Violon and Continuo parts, measures 77 through 82. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, with some rests. The measure numbers 77, 78, 79, 80, 81, and 82 are indicated above the staff. Below the staff, there are several numbers: 6, 6, 6, 6, 6, 6. The text "BASSE DE VIOLON ET CONTINUE." is written below the staff.

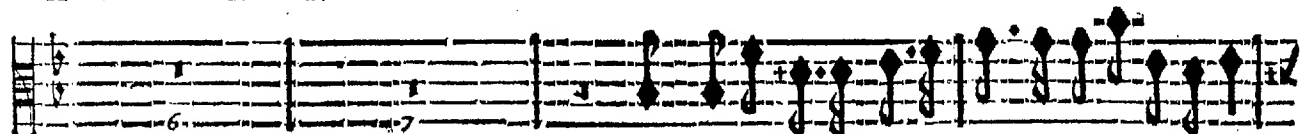
DUO.



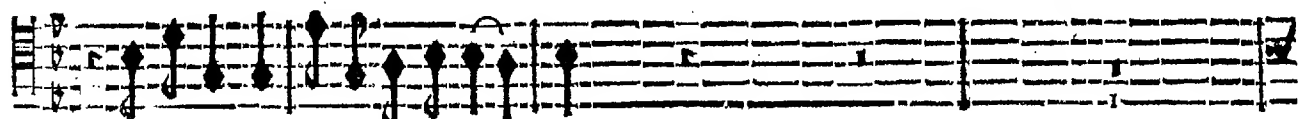
IN convertendo Dominus captivi- tatem Sion, facti fumus sicut consolati,



BASSE-CONTINUE.



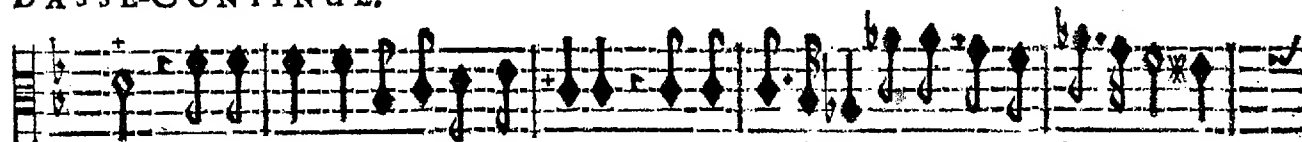
IN convertendo Dominus captivitatem Si-



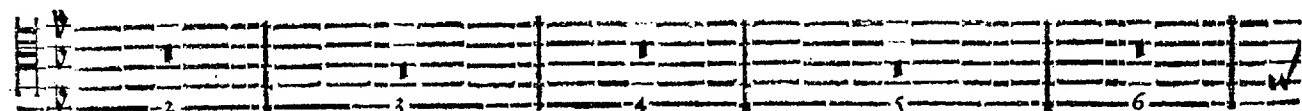
facti fumus sicut consola- ti.



BASSE-CONTINUE.



on, facti fumus sicut conso- lati, facti fumus sicut consola-

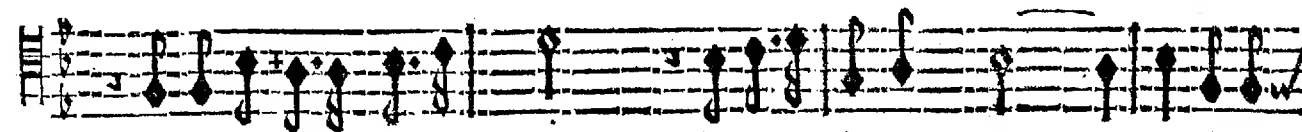


BASSE-CONTINUE.



ti.

In convertendo Dominus captivitatem Si- on,

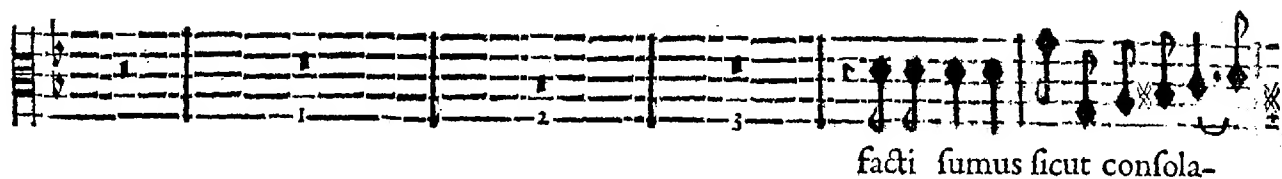


In convertendo Domi- nus captivi- tatem Si- on, facti

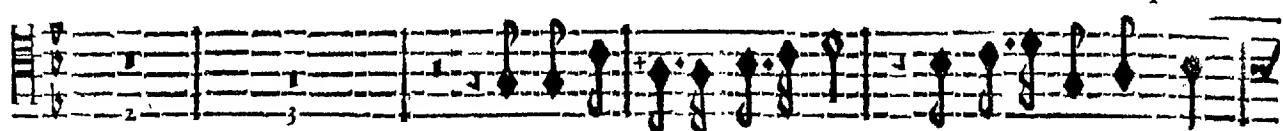


BASSE-CONTINUE.

58 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



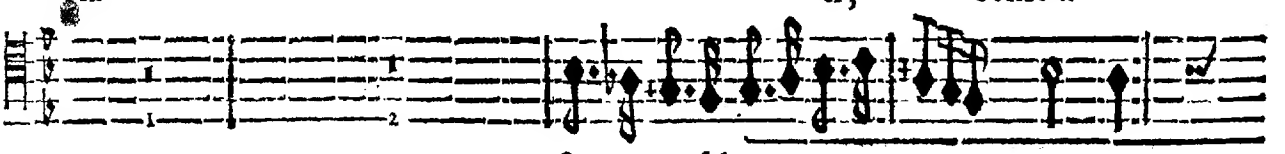
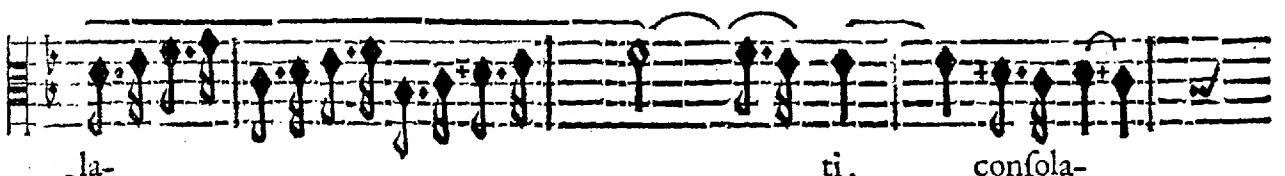
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

CH Œ U R.

Tous.
Vivement.
Tunc repletum est gau- dio os nostrum, gaudio os

ti. Tunc repletum est gau-

Tunc repletum est gau- dio os

VIOLONS.

BASSE DE VIOLON ET BASSON.

BASSE-CONTINUE.

60 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

no-strum: gau-dio os nostrum, os nostrum: Tunc re-

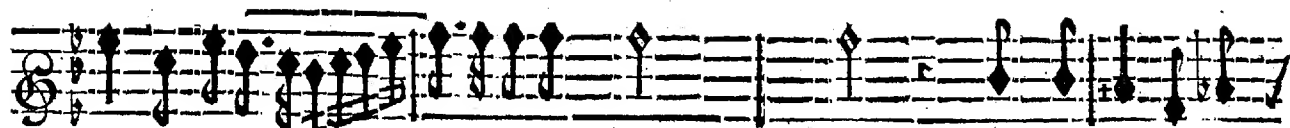
pletum est gau-dio os nostrum: gau-di-o os

dio os no-strum: Tunc repletum est gau-

Tunc repletum est gau-dio os no-strum:

no-strum, os nostrum: Tunc repletum est gau-

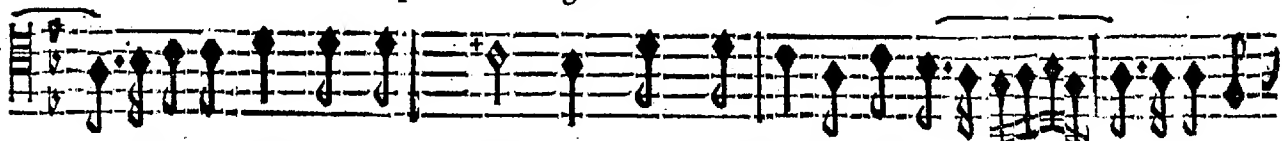
BASSE-CONTINUE.



pletum est gau- dio os no- strum: Tunc repletum est



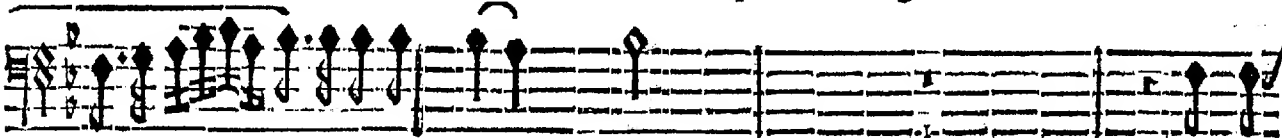
nostrum: Tunc repletum est gau- dio os no- strum:



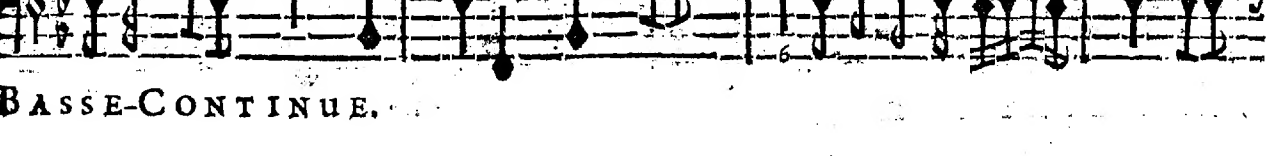
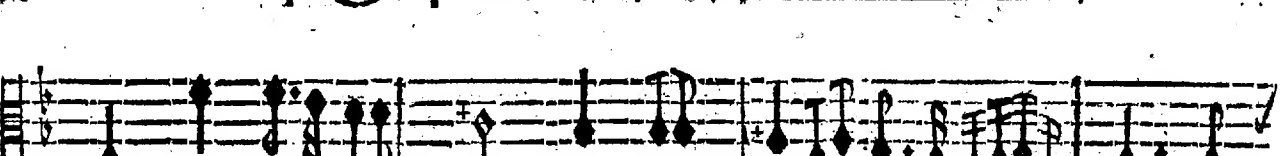
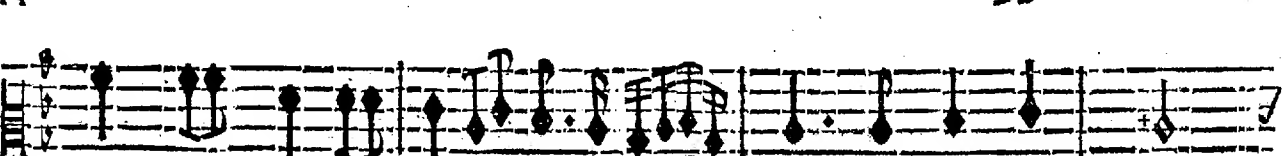
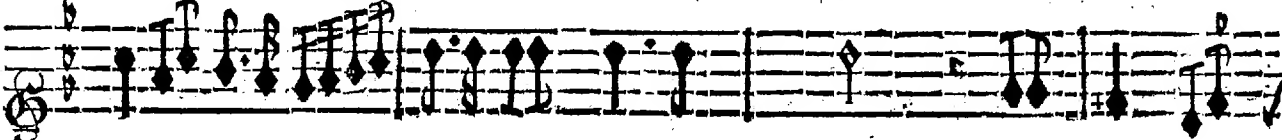
dio os nostrum; os nostrum: Tunc repletum est gau- dio re-



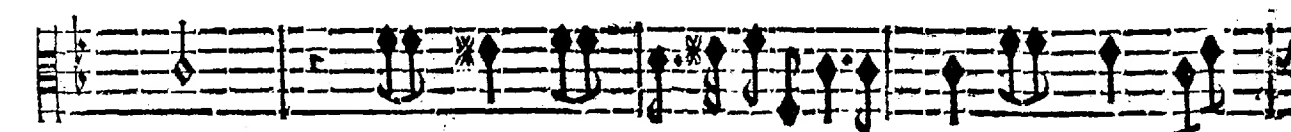
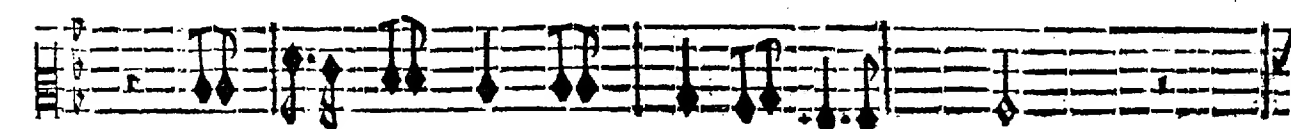
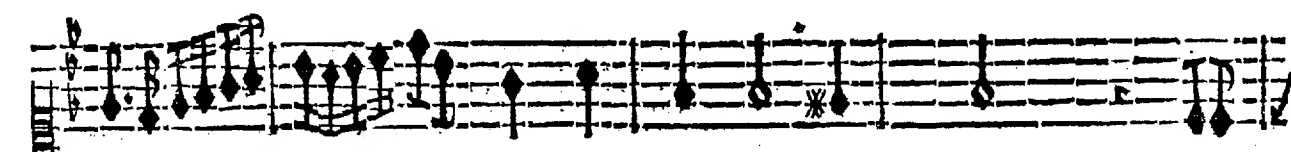
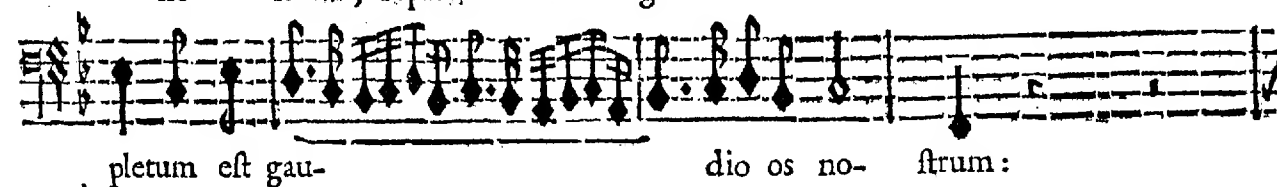
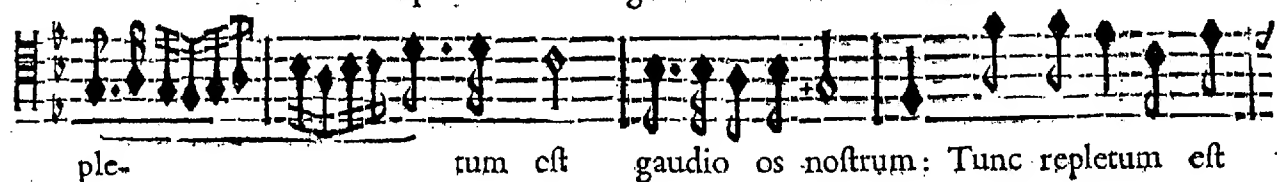
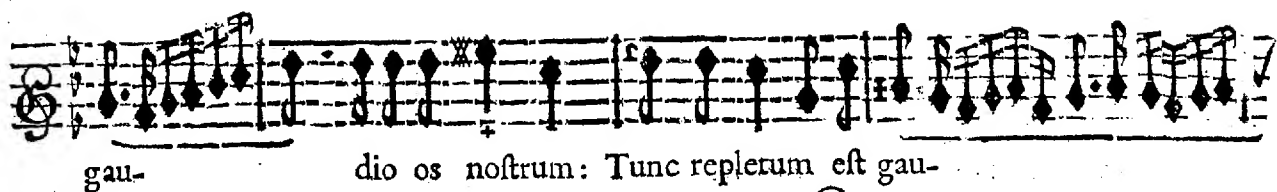
Tunc repletum est gau- dio os



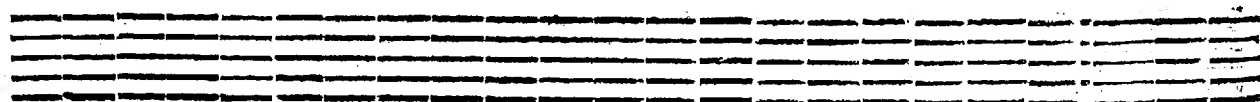
dio os no- strum: Tunc re-

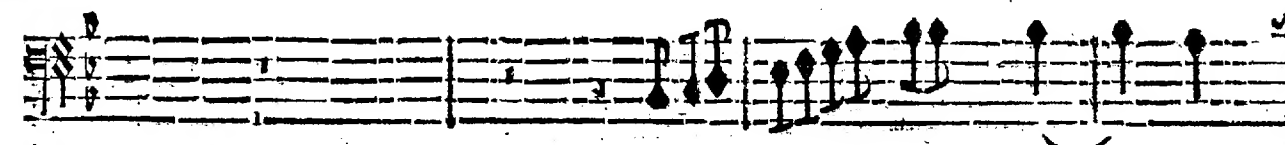
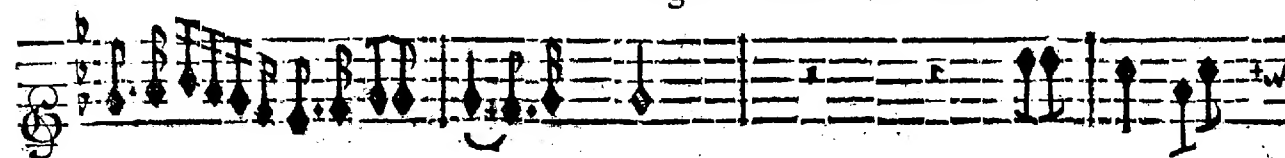
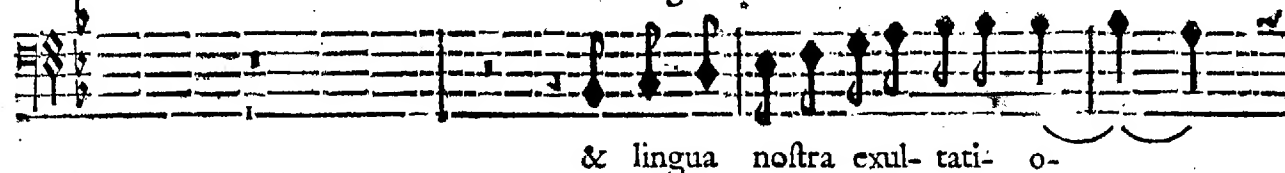
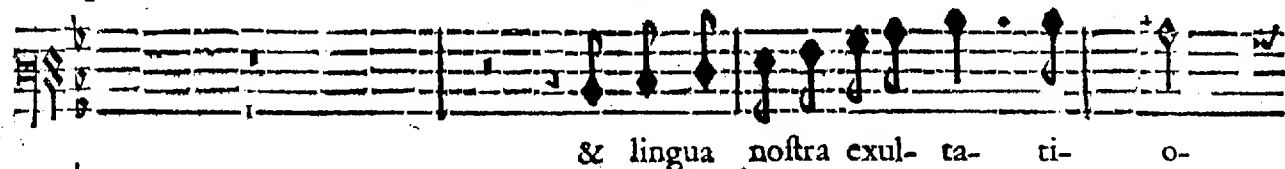
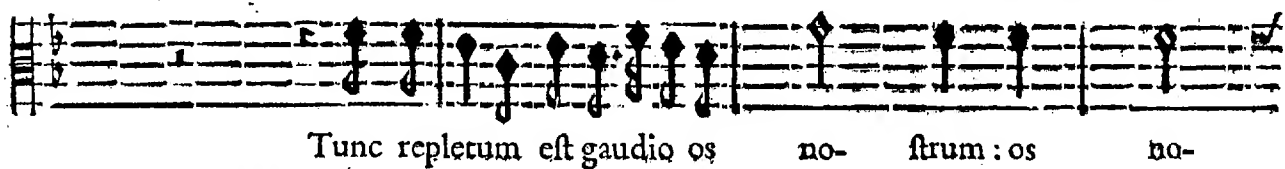


BASSE-CONTINUE.

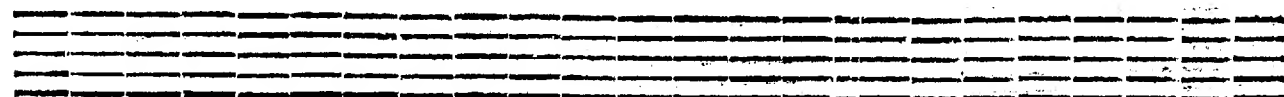


BASSE-CONTINUE.





BASSE CONTINUE.



64 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

gau- dio os no- strum: Tunc re-

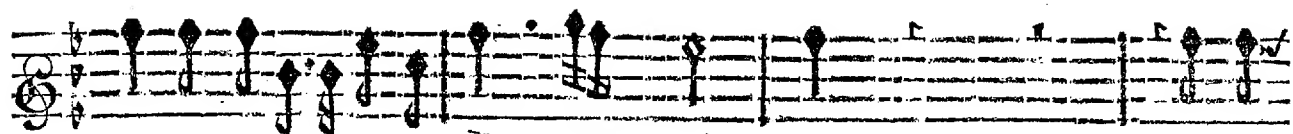
strum: & lingua nostra exultati- o- ne.

Tunc repletum est gau-

nie.

ne. Tunc re-

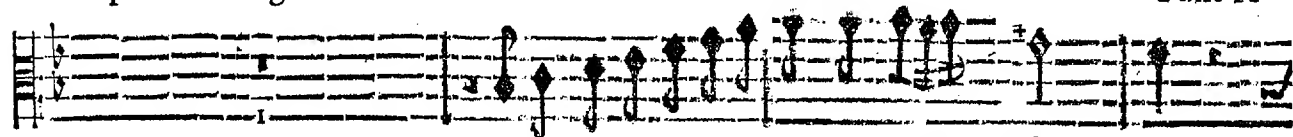
BASSE-CONTINUE.



pletum est gaudio os no-

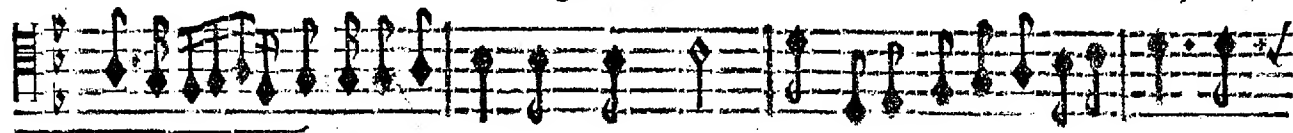
strum :

Tunc re-

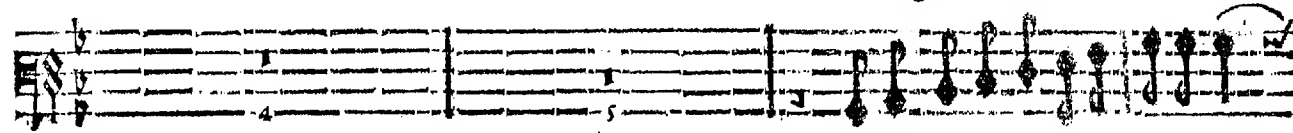


& lingua nostra exulta- ti- o-

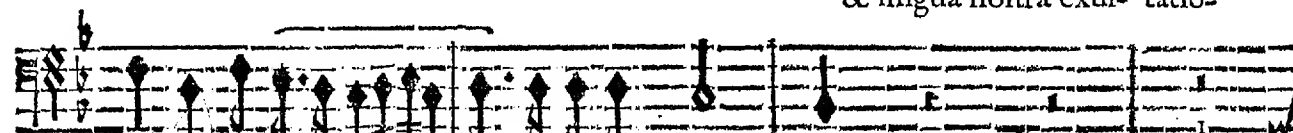
ne,



dio os nostrum, os no- strum : & lingua nostra exul- ta- ti-

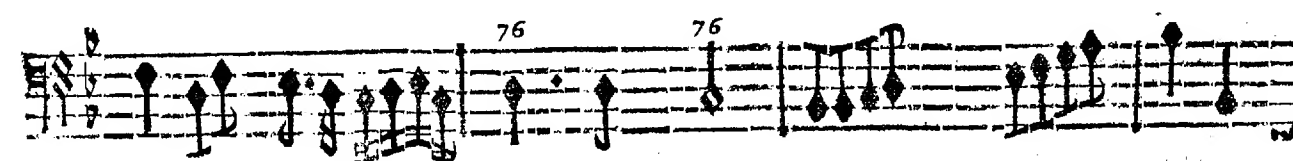
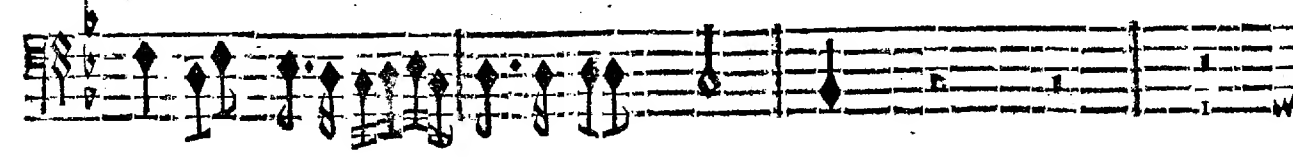


& lingua nostra exul- tatio-

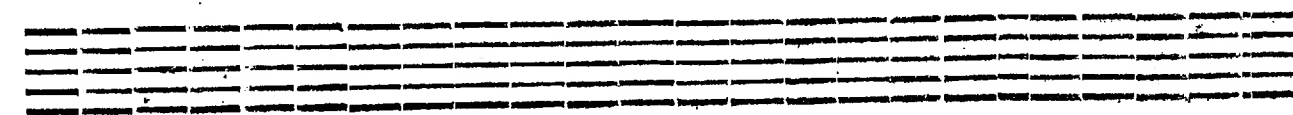


pletum est gau-

dio os no- strum :



BASSE-CONTINUE.



66 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



pletum est gau- dio os no- strum : & lingua

& lingua nostra exul- ta- ti- o- ne, exul- ta- ti-

o- ne. Tunc repletum est gau-

ne. Tunc re- pletum est

& lingua nostra exul- tati- o- ne.

43 6 54 6

BASSE-CONTINUE.

no-stra, & lingua nostra exulta- ti- o- ne. Tunc repletum est

o- ne. Tunc re-pletum est gau- dio os nostrum:

dio os no- strum:

gau- dio os no- strum: & lingua

Tunc re-pletum est gau-

5 76 6 6

68 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

gaudio os nostrum, repletum est gau- di- o os no-

gaudio os nostrum, os nostrum: & lingua nostra exulta- ti- o-

& lingua nostra exultatio-

nostra exultatio- ne. Tunc repletum est

dio os no- strum:

BASSE-CONTINUE.

43

strum, & lingua nostra exultati- o- ne.

ne. Tunc repletum est gau- dio os

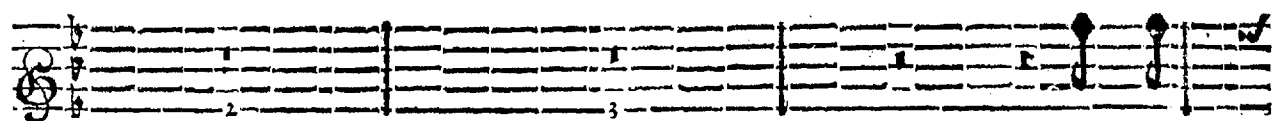
ne, & lingua nostra exultati- o- ne. Tunc re-

gaudio os no- strum: Tunc repletum est gau-

& lingua nostra exultatio- ne.

BASSE CONTINUE.

70 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



Tunc re-



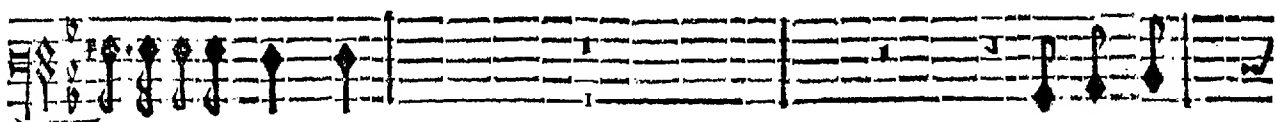
no- strum, Tunc repletum est gau-

dio os nostrum,



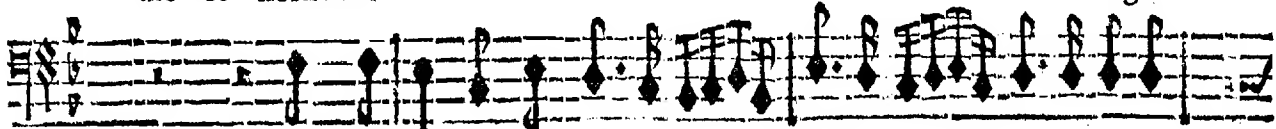
pletum est gau-

dio, reple- tum est gaudio os



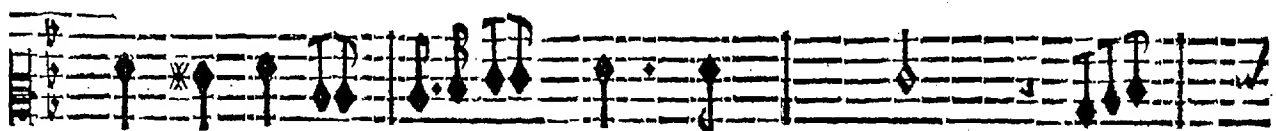
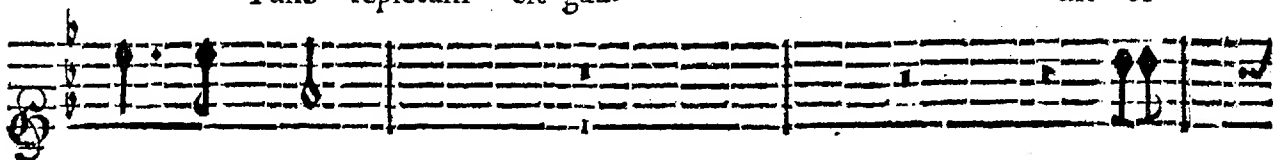
dio os nostrum:

& lingua



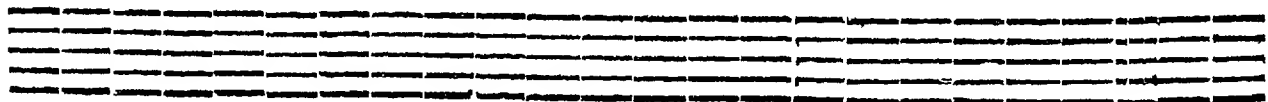
Tunc repletum est gau-

dio os



76*

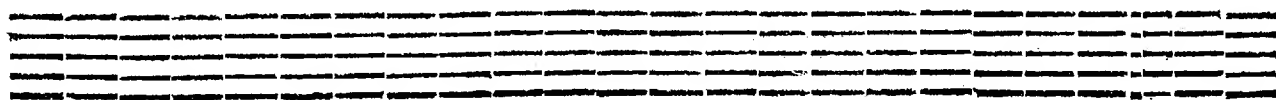
BASSE-CONTINUE.



pletum est gau- dio os nostrum: Tunc repletum est
Tunc repletum est gau- dio os no- strum, os
no- strum: & lingua nostra exulta- ti- o-
nostra exul- tati- o- ne.
no- strum: & lingua nostra exultatio-

76 43

BASSE-CONTINUE.



72 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

gau- dio os no- strum: & lingua nostra, lingua nostra exulta- ti-

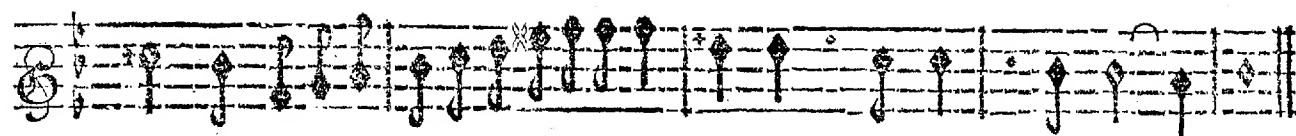
no- strum: & lingua no- stra, Tunc re-

ne, & lingua nostra exul- ta- ti- o- ne, exul- tati-

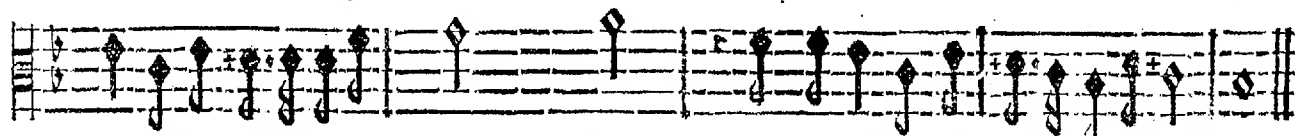
Tunc re- pletum est gau- dio os no- strum:

ne. Tunc repletum est gaudio os nostrum: & lingua nostra exultatio-

BASSE-CONTINUE.



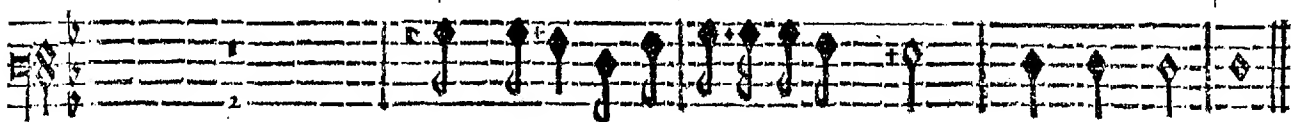
o- ne, & lingua nostra exultati- o- ne, e- xul- ta- ti- o- ne.



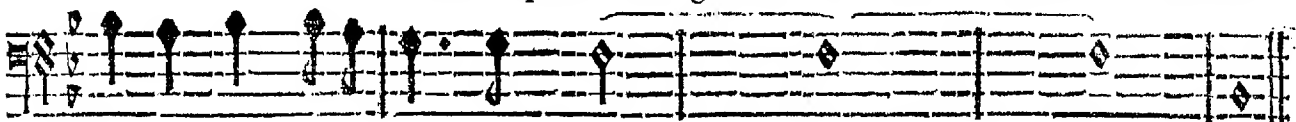
pletum est gaudio os no- strum: Tunc repletum est gaudio os nostrum.



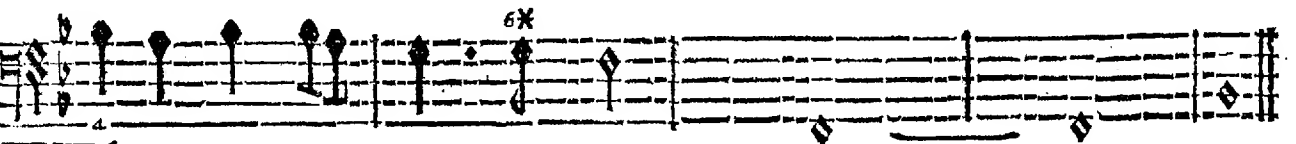
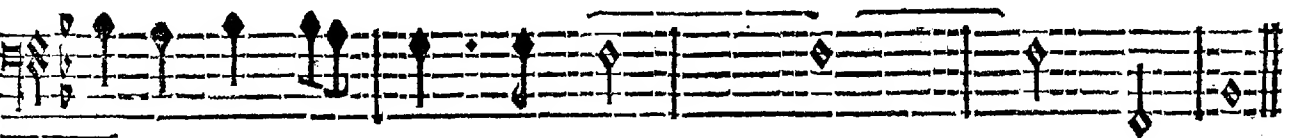
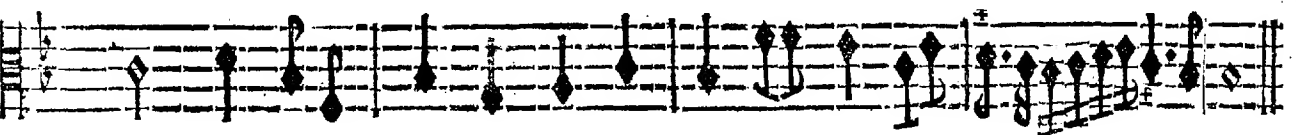
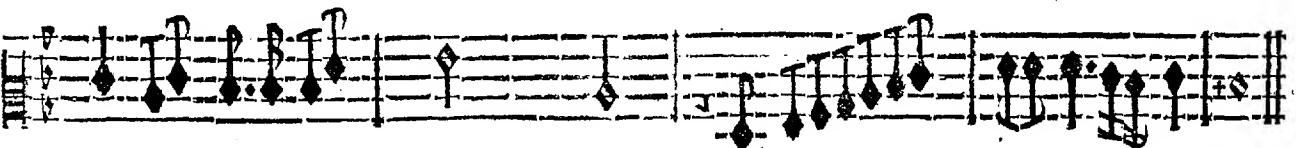
o- ne. Tunc repletum est gaudio, & lingua nostra exultatio- ne.



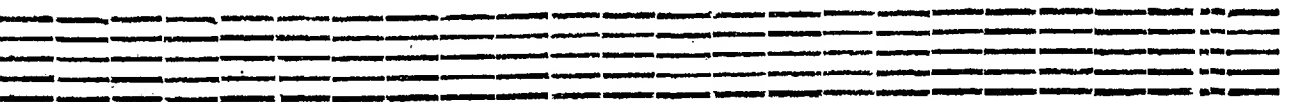
Tunc repletum est gaudio os no- strum, os nostrum.



ne, exul- ta- ti- o- ne.

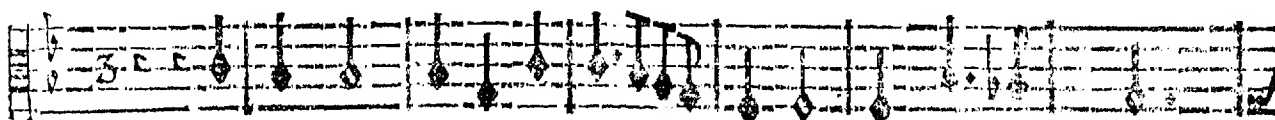
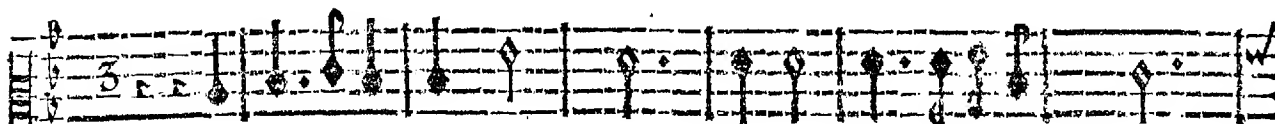
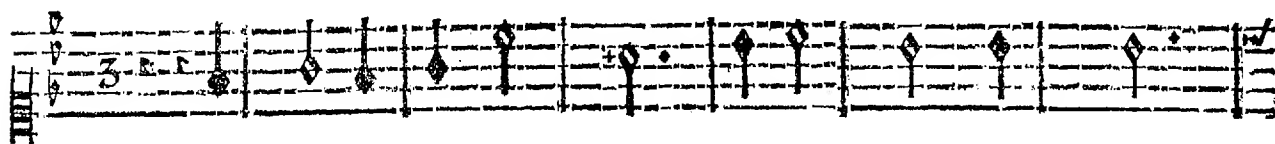


BASSE-CONTINUE.

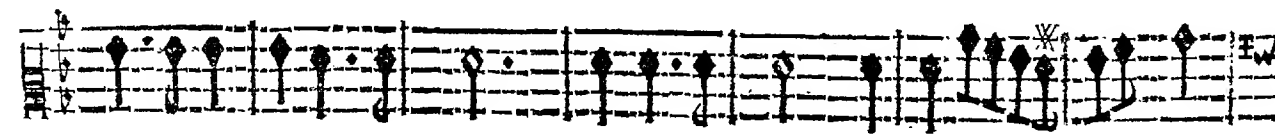
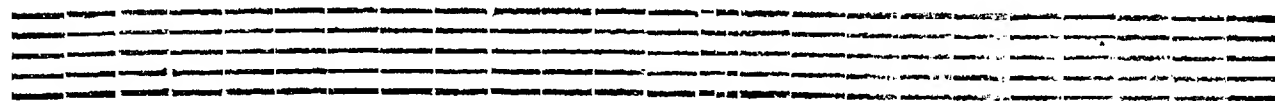


74 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

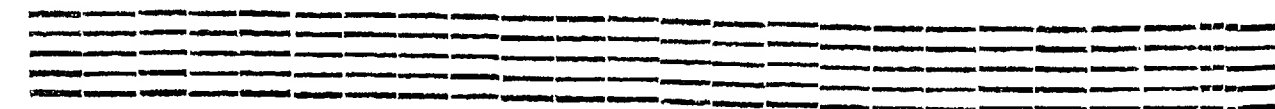
Gravement & piqué.



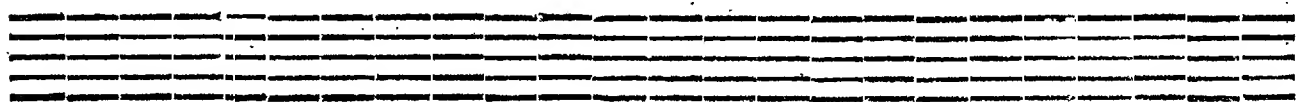
BASSE CONTINUE.



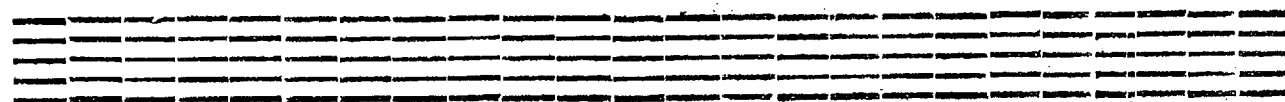
BASSE-CONTINUE.



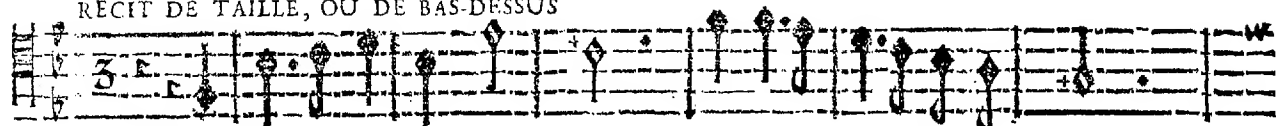
BASSE-CONTINUE.



BASSE-CONTINUE.



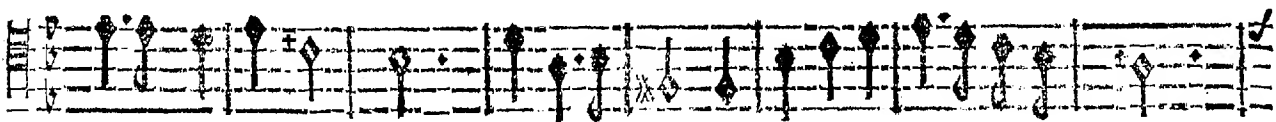
RECIT DE TAILLE, OU DE BAS-DESSUS



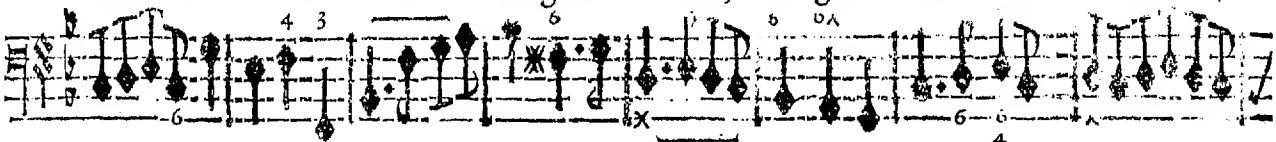
Tunc dicent inter gentes: Magnificavit Dominus



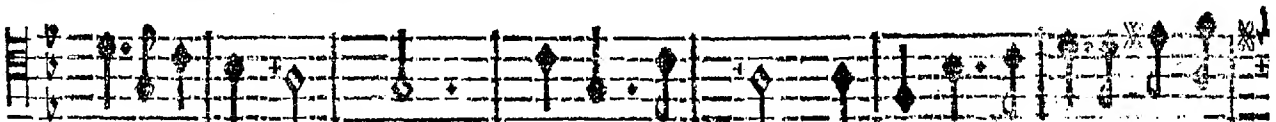
BASSE-CONTINUE.



face- re cum e- is. Magnifi- cavit, Magnifi- cavit Domi- nus



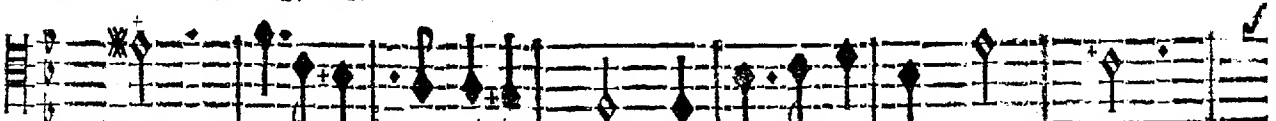
BASSE-CONTINUE.



facere cum e- is. Magni- fi- ca- vit, Magni- ficavit Domi-



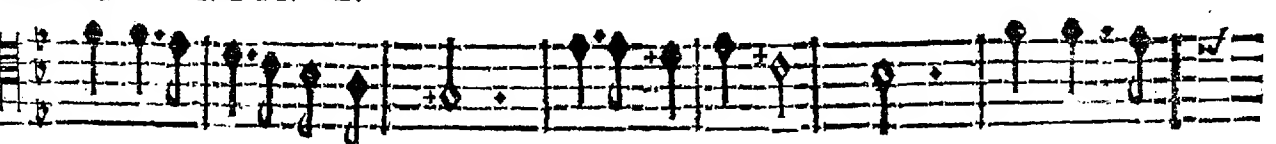
BASSE-CONTINUE.



nus facere cum e- is. Tunc dicent inter gen- tes:



BASSE-CONTINUE.



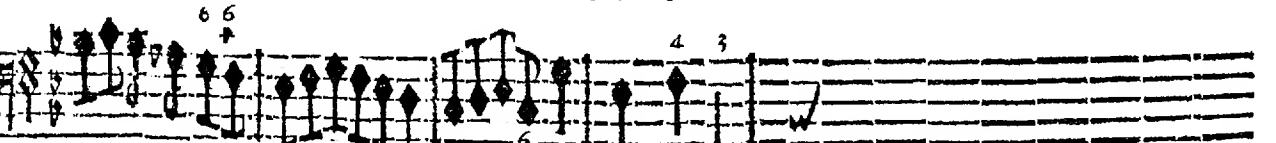
Magnifi- cavit Domi- nus facere cum e- is. Magni- fi-



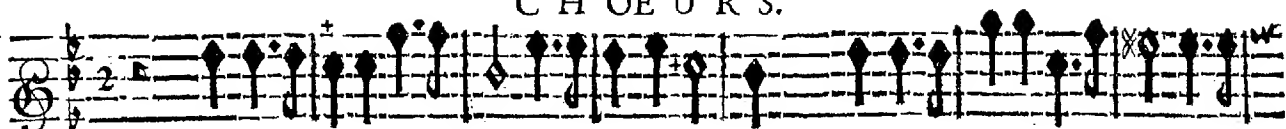
BASSE. CONTINUE.



cavit Domi- nus face- re cum e-



BASSE-CONTINUE.



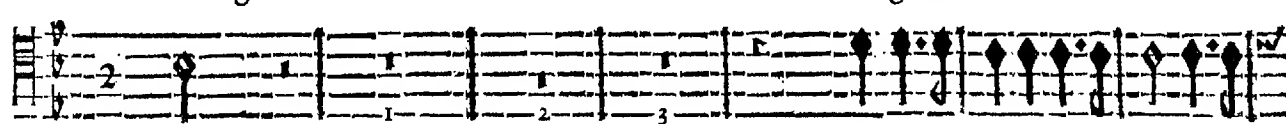
Magnificavit Dominus facere nobiscum: Magnificavit Dominus face-



Magnificavit Dominus facere nobiscum: Magnificavit Dominus face-

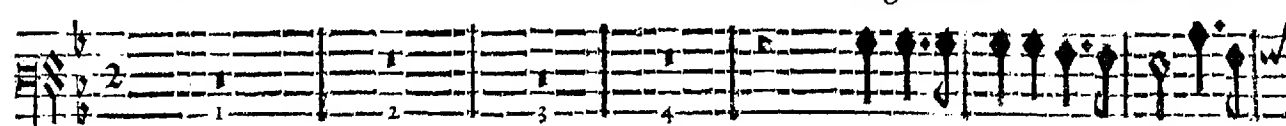


Magnificavit Dominus facere nobiscum: Magnificavit Dominus face-

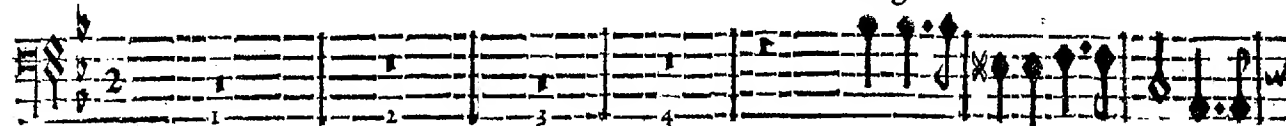


is.

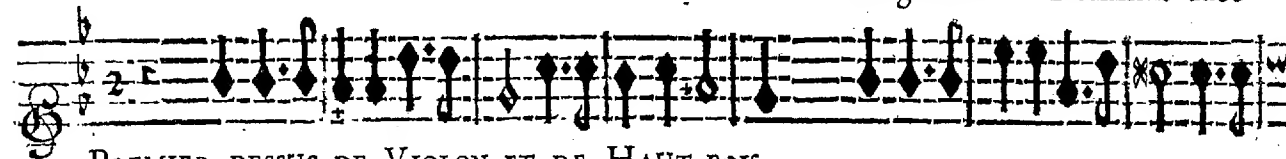
Magnificavit Dominus face-



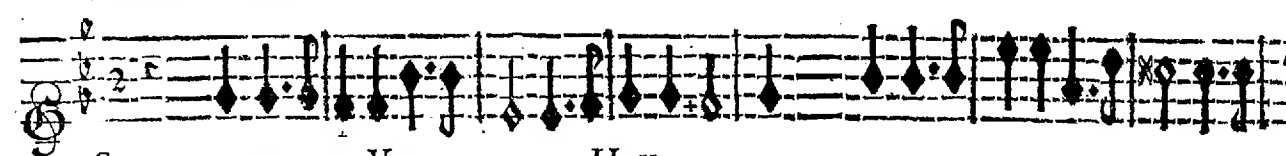
Magnificavit Dominus face-



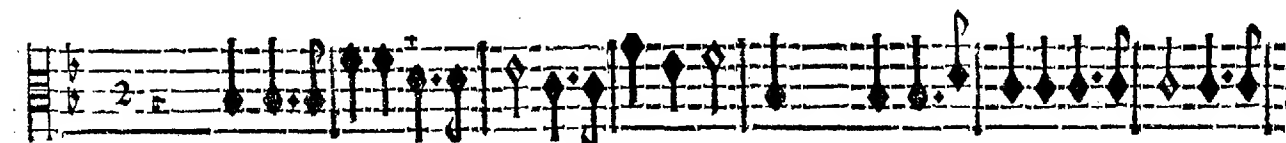
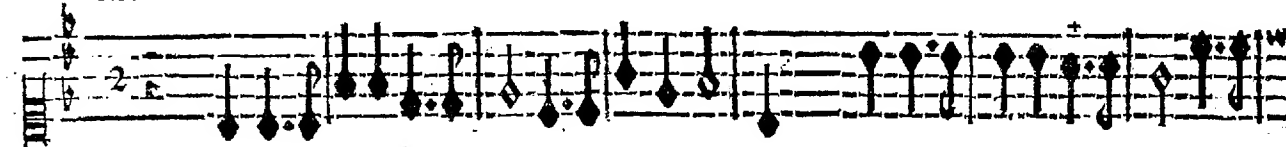
Magnificavit Dominus face-



PREMIER DESSUS DE VIOLON ET DE HAUT-BOIS.



SECOND DESSUS DE VIOLON ET DE HAUT-BOIS.



Perit Chœur.



Tous.

BASSE DE VIOLON ET CONTINUE.

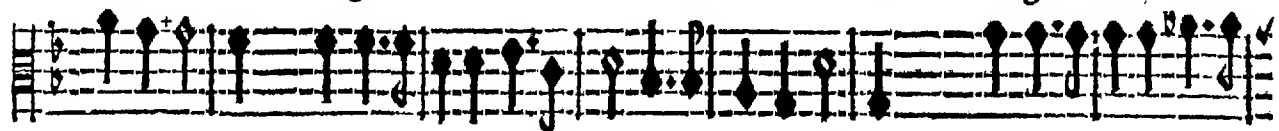
78 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



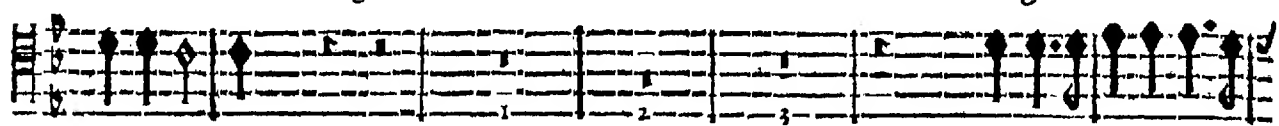
re nobiscum: Magnificavit Dominus facere nobiscum: Magnificavit Domi-



re nobiscum: Magnificavit Dominus facere nobiscum: Magnificavit Domi-

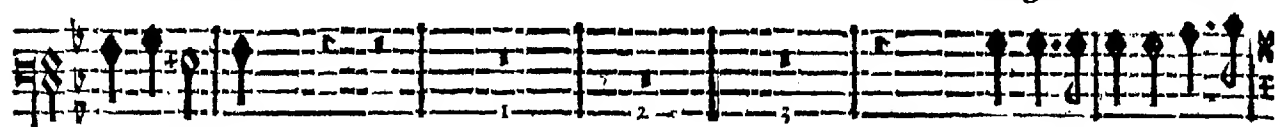


re nobiscum: Magnificavit Dominus facere nobiscum: Magnificavit Domi-



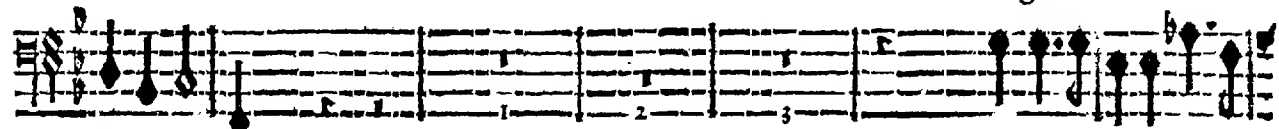
re nobiscum.

Magnificavit Domi-



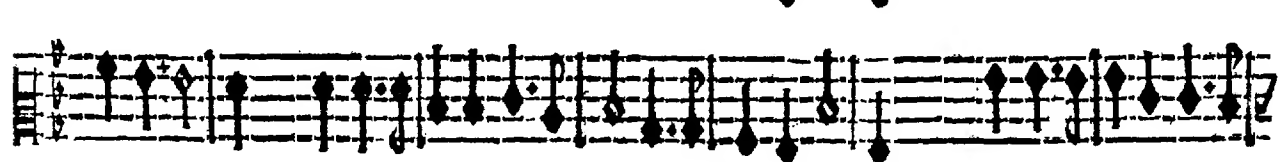
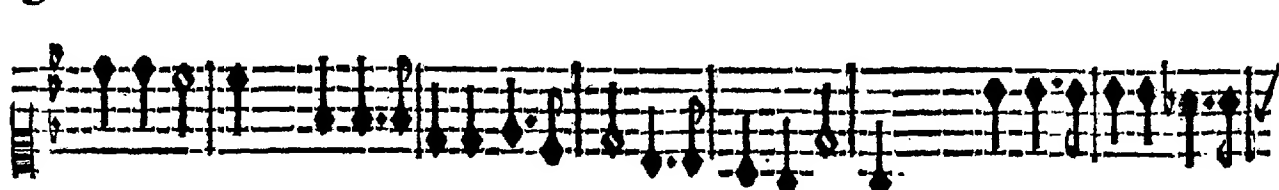
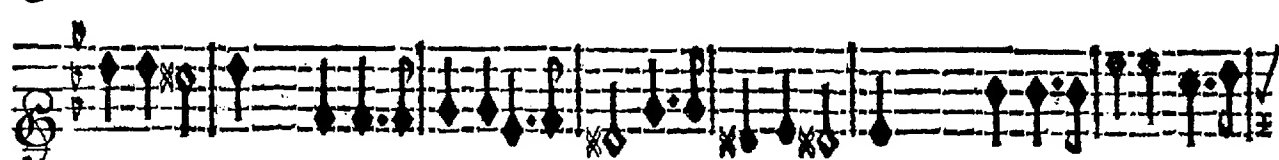
re nobiscum:

Magnificavit Domi-



re nobiscum:

Magnificavit Domi-

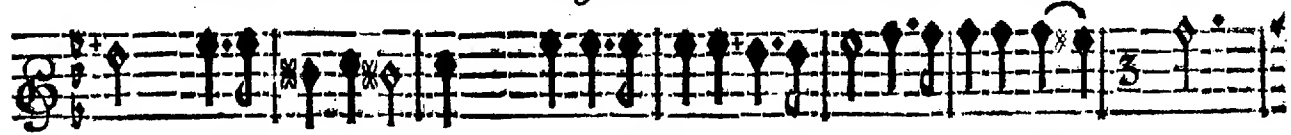


BASSE DE VIOLON ET CONTINUE.

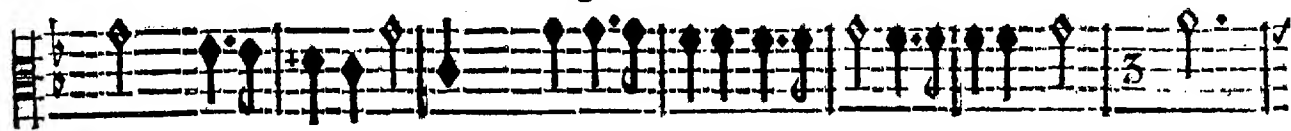
Tout.



nus facere nobiscum: Magnificavit Dominus facere nobis-



cum: nus facere nobiscum: Magnificavit Dominus facere nobis-



cum: nus facere nobiscum, Magnificavit Dominus facere nobis-



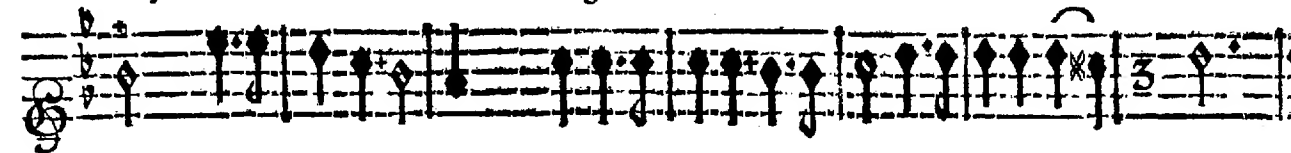
cum: nus, Magnificavit Dominus facere nobis-



cum: nus, Magnificavit Dominus facere nobis-



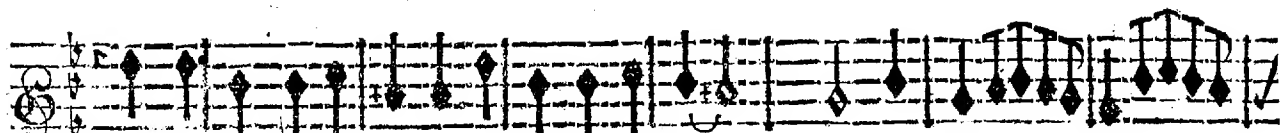
cum: nus, Magnificavit Dominus facere nobis-



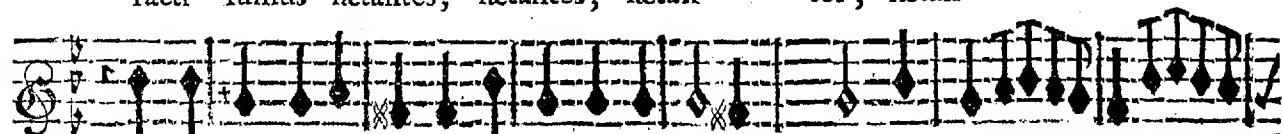
Petit Chœur.

BASSE DE VIOLON ET CONTINUE.

82 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



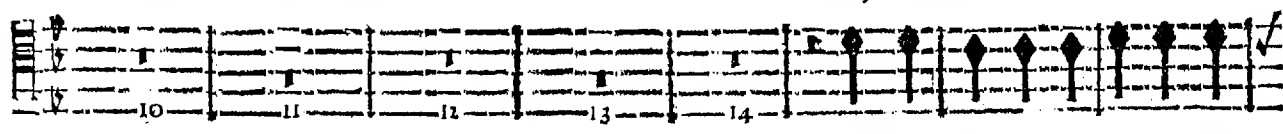
facti fumus lætantes, lætantes, lætan- tes, lætan-



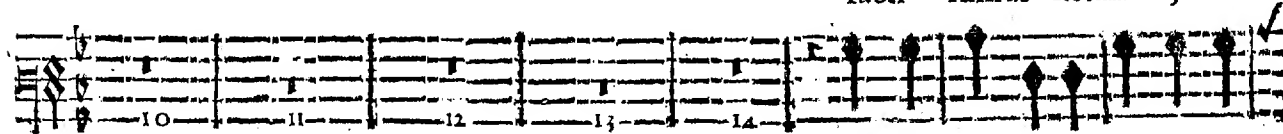
facti fumus lætantes, lætantes, lætan- tes, lætan-



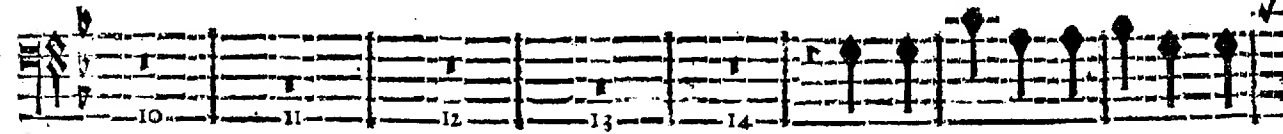
facti fumus lætan- tes, lætan-



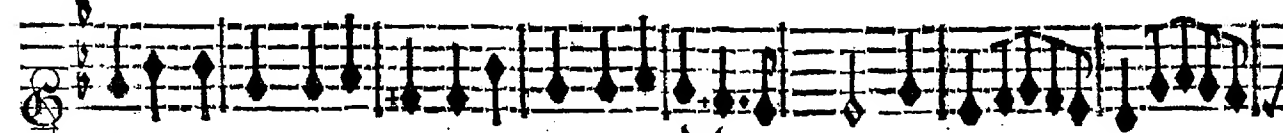
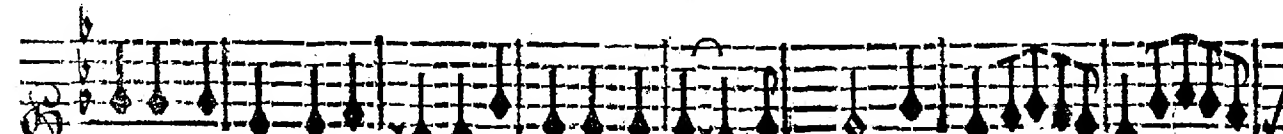
facti fumus lætantes, læ-




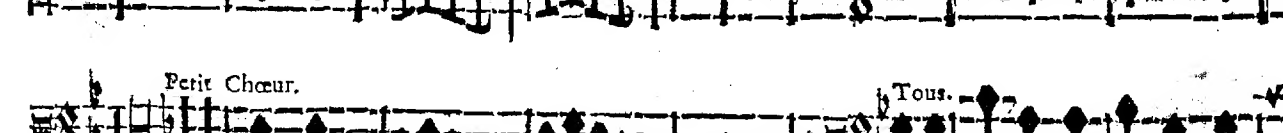
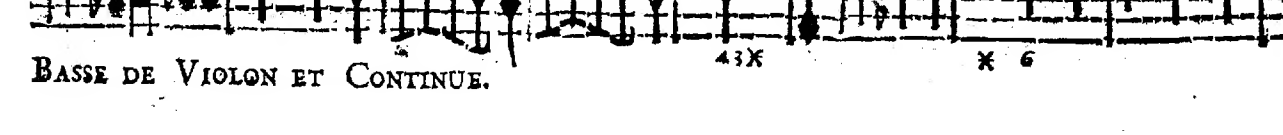
facti fumus lætantes, læ-



facti fumus lætantes, læ-

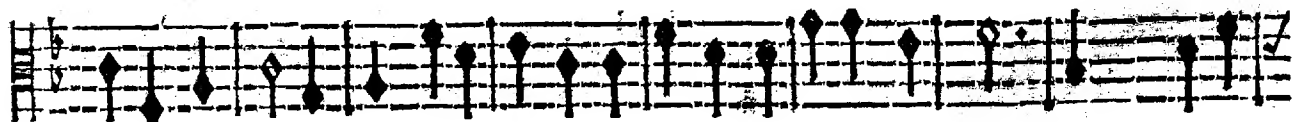
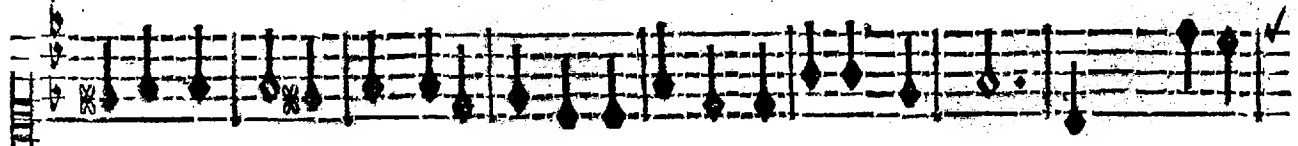
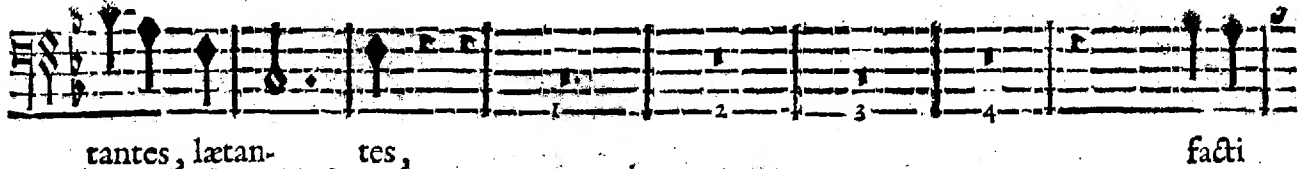
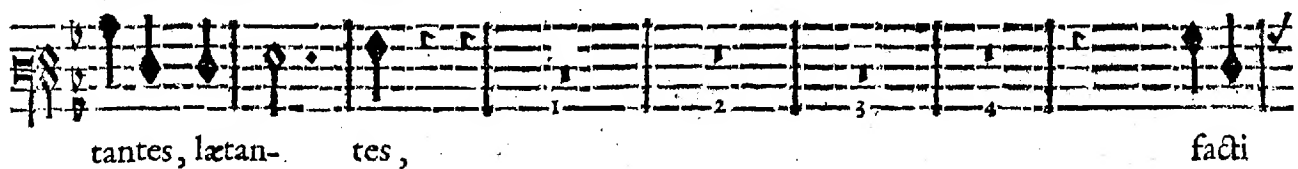
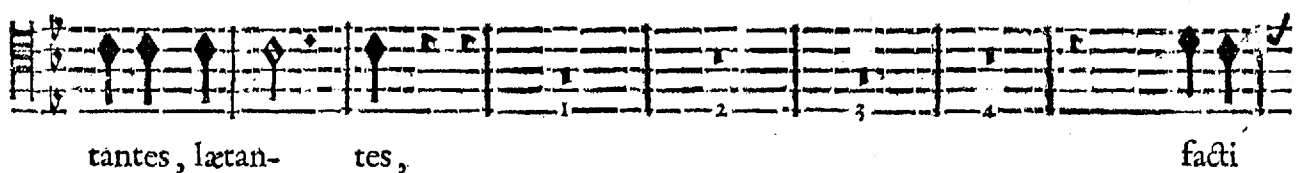
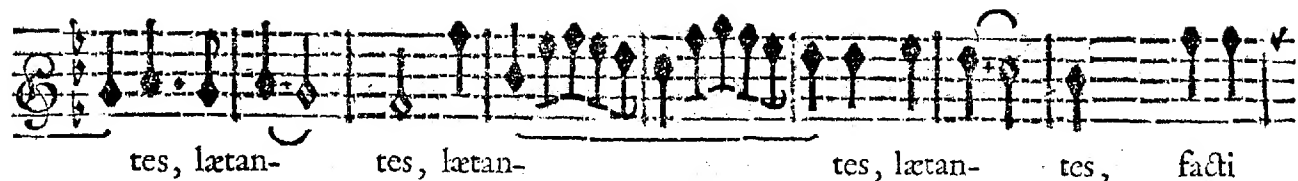





Petit Chœur. Tous.

BASSE DE VIOLON ET CONTINUE. 43X X 6



BASSE DE VIOLON ET CONTINUE.

84 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

fumus lætan-tes, lætan-tes, lætan-tes, facti

fumus lætan-tes, lætan-tes, lætan-tes, facti

fumus læ- tan- tes, facti fumus lætantes, læ- tan- tes, facti

fumus lætantes, lætan-tes, lætan-tes, læ- tan- tes, facti

fumus lætantes, læ- tan- tes, facti fumus læ- tan- tes,

fumus læ- tan- tes, facti fumus lætantes, læ- tan- tes,

BASSE DE VIOLON ET CONTINUE.



tantes, læ- tantes, læ- tantes, læ- tan- tes.



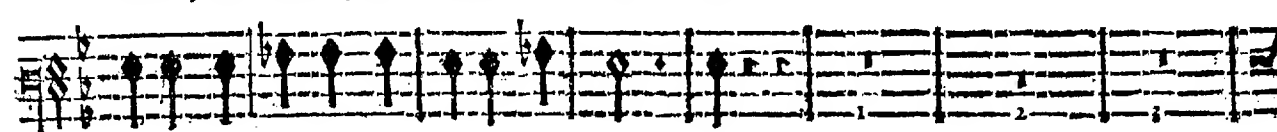
tantes, læ- tantes, læ- tantes, læ- tan- tes.



tantes, læ- tantes, læ- tantes, læ- tan- tes.



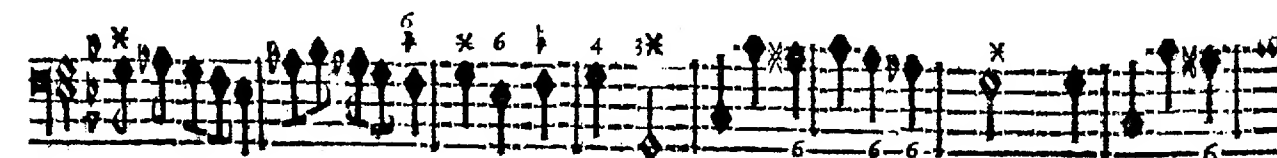
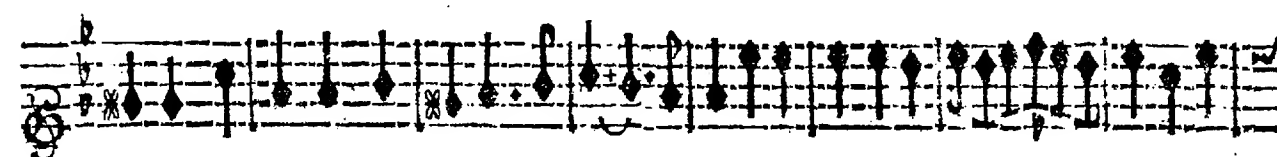
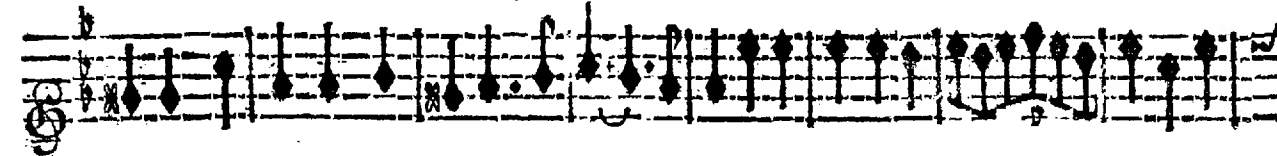
tantes, læ- tantes, læ- tantes, læ- tan- tes.



tantes, læ- tantes, læ- tantes, læ- tan- tes.



tan- tes, læ- tan- tes.



BASSE DE VIOLON ET CONTINUE.



facti fumus lætan-

tes, lætan-



facti fumus lætan-

tes, lætan-



facti fumus læ- tantes, lætantes, lætantes, læ- tan-



facti fumus lætan-

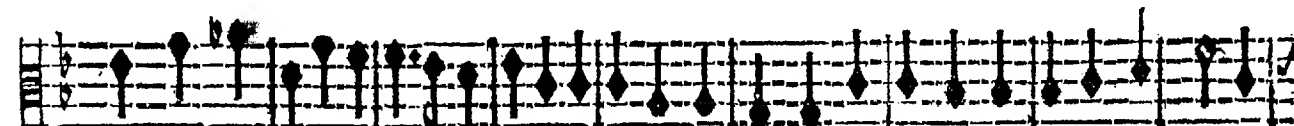
tes, læ- tan-



facti fumus læ- tantes, lætantes, lætantes, læ- tan-



facti fumus læ- tantes, lætantes, lætantes, læ- tan-



BASSE DE VIOLON ET CONTINUE.

tes. lætan- tes, lætan-

tes. lætan- tes, lætan-

tes. facti fumus lætantes, lætantes, læ-

tes. facti fumus lætan- tes, læ-

tes. facti- fumus lætantes, lætantes, læ-

tes. lætan- tes, læ-

HAUT-BOIS.

HAUT-BOIS.

HAUT-BOIS.

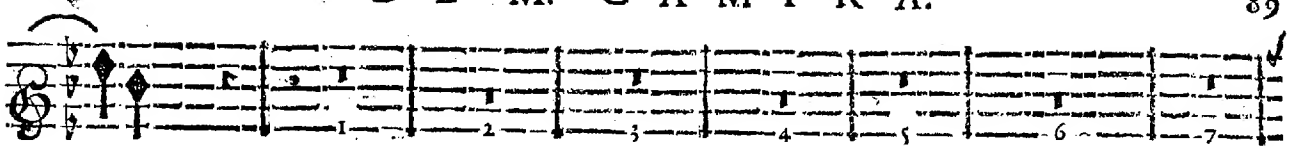
HAUT-BOIS.

HAUT-BOIS.

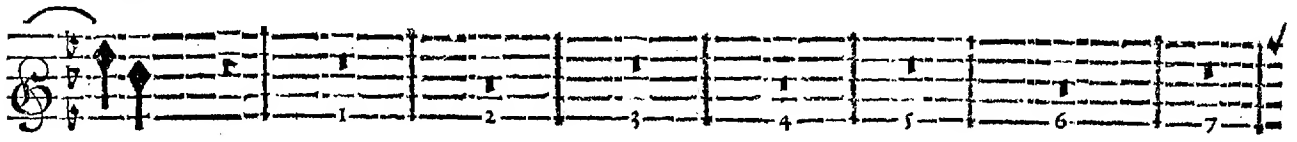
BASSONS.

BASSE DE VIOLON ET CONTINUE.

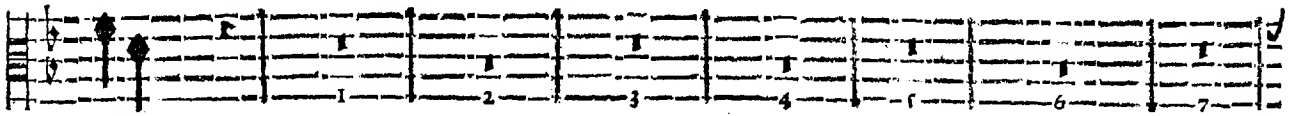
Tous.



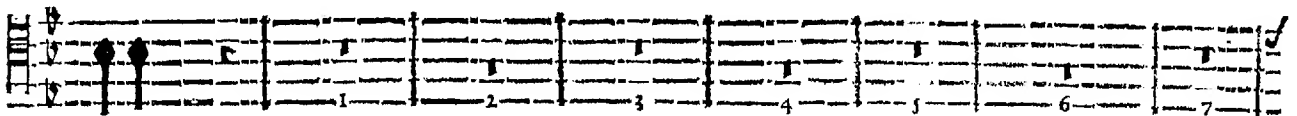
tes.



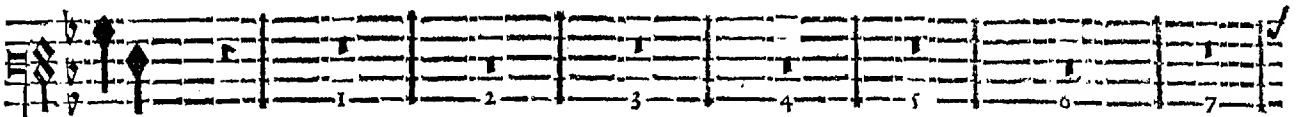
tes.



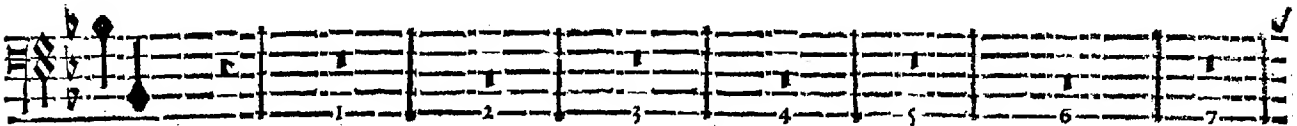
tantes.



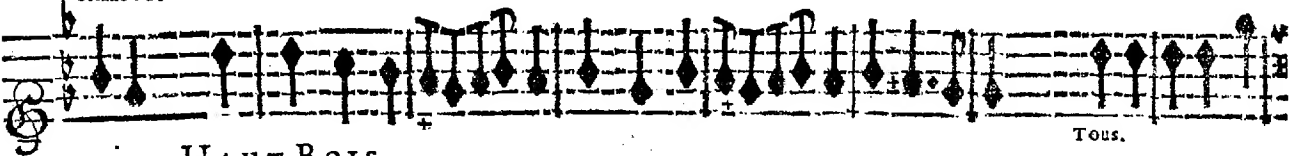
tantes.



tantes.

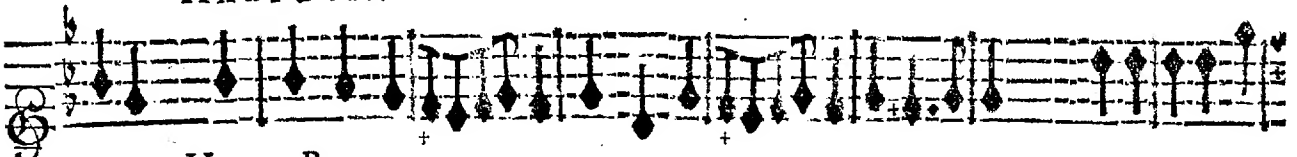


tantes.

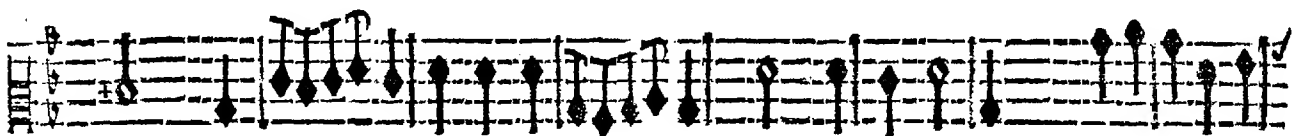
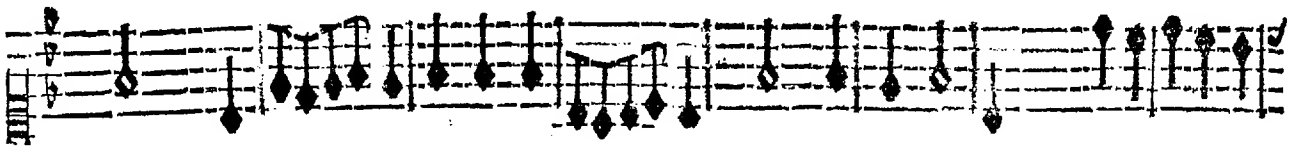


HAUT-BOIS.

Tous.



HAUT-BOIS.



BASSE DE VIOLON ET CONTINUE.

90 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

The image displays a musical score for a motet. It consists of ten staves. The first six staves are vocal parts, each with a treble clef and a key signature of one flat (B-flat). Each vocal staff contains a series of notes, with the word "facti" written below the final measure of each staff. The seventh staff is a basso continuo line, featuring a bass clef and a key signature of one flat. It contains a series of notes, with the word "facti" written below the final measure. The eighth, ninth, and tenth staves are also basso continuo lines, each with a bass clef and a key signature of one flat. They contain a series of notes, with the word "facti" written below the final measure of each staff.

BASSE DE VIOLON ET CONTINUE.

The first system of musical notation for 'The Rose Tree'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with various note values and rests. There are several asterisks (*) above the staff, likely indicating specific notes or measures. The system ends with a double bar line.

fumus lætan- res, lætan- res, lætan- res.

tes, retain- tes, retain- tes.

fumus lætan- tes, lætan- tes, lætan- tes.

The first system of musical notation for 'The Bird Song' consists of two staves. The upper staff is in treble clef and contains a series of eighth notes, mostly on the G line, with some sixteenth notes and a final quarter note. The lower staff is in bass clef and contains a series of eighth notes, mostly on the C line, with some sixteenth notes and a final quarter note. The music is in 2/4 time and ends with a double bar line.

fumus læ- tan- tes, facti fumus læ- rantes, lætan- tes.

The first system of musical notation consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains several measures of music, including eighth notes, quarter notes, and half notes, some with beams connecting them. The middle and bottom staves have bass clefs and contain similar rhythmic patterns. The system concludes with a double bar line.

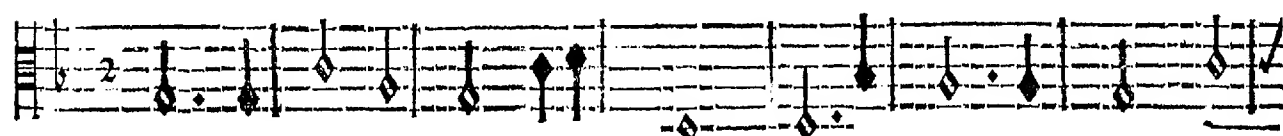
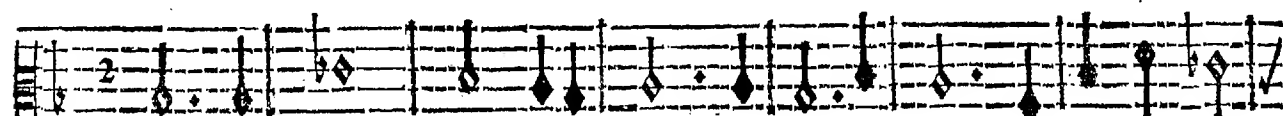
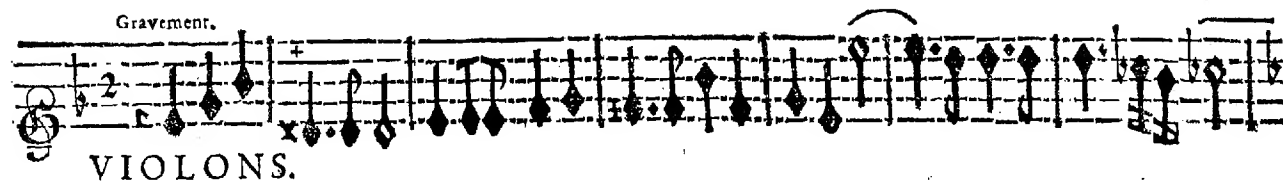
fūmus læ- tantes, lætan- tes, læ- tantes, læ- tan- tes.

fumus læ- tantes, læ- tan- tes, facti fumus læ- tan- tes.

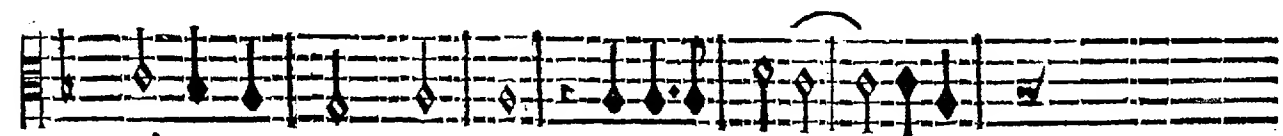
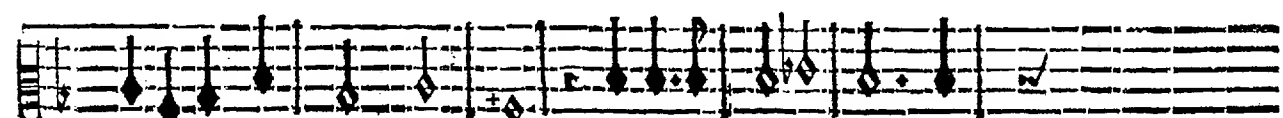
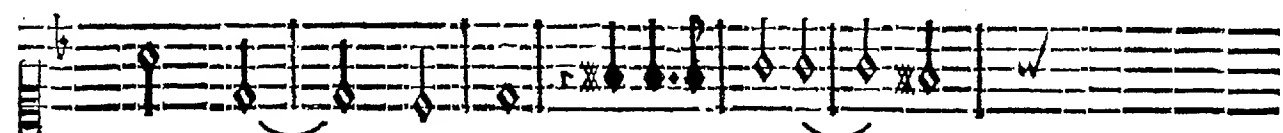
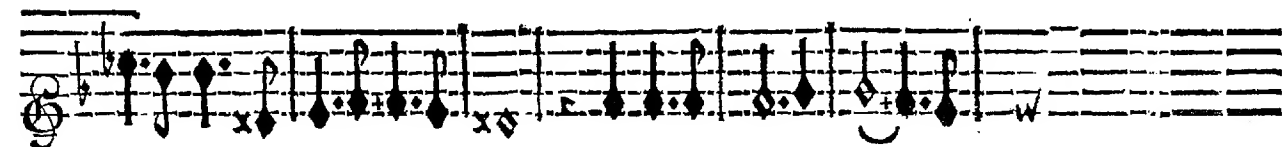
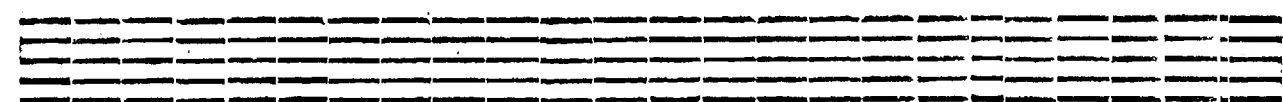
fumus læ- tan- tes, facti fumus læ- tantes, læ- tan- tes.

92 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

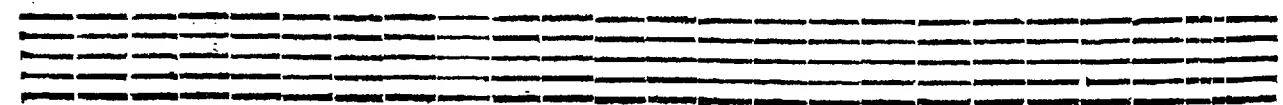
Gravement.



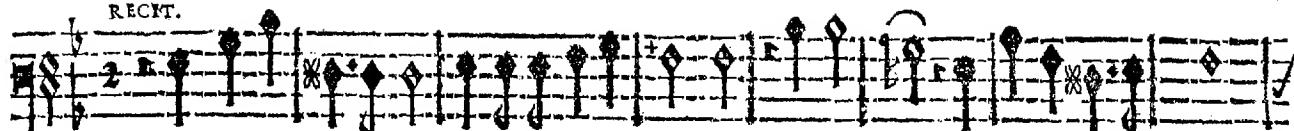
BASSE-CONTINUE.



BASSE-CONTINUE.

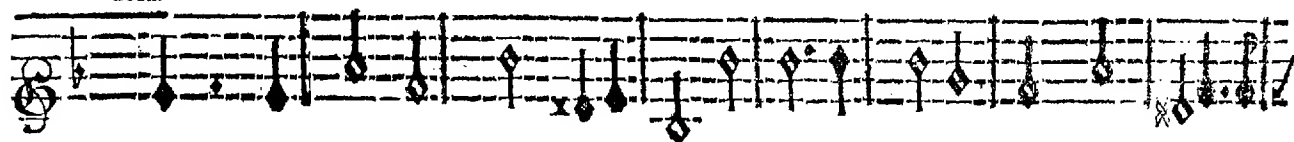


RECIT.

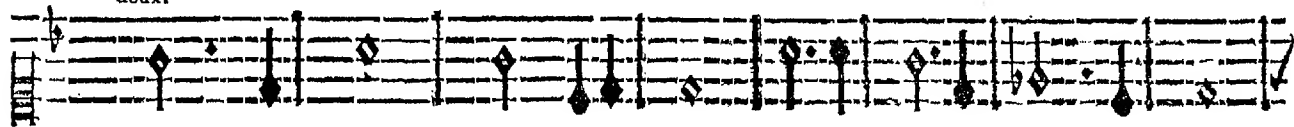


Converte Domine, captivitatem nostram: Converte, Converte Domine,

doux.



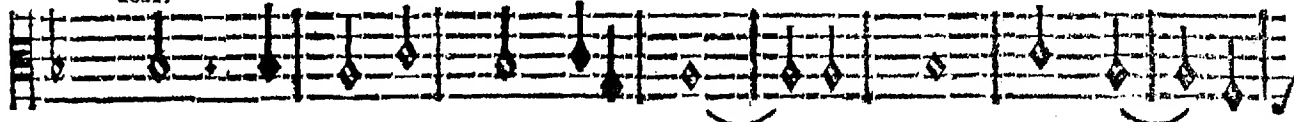
doux.



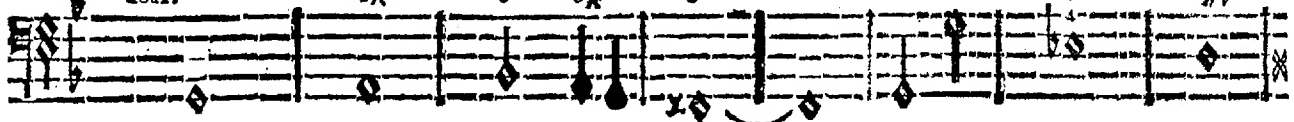
doux.



doux.



doux.

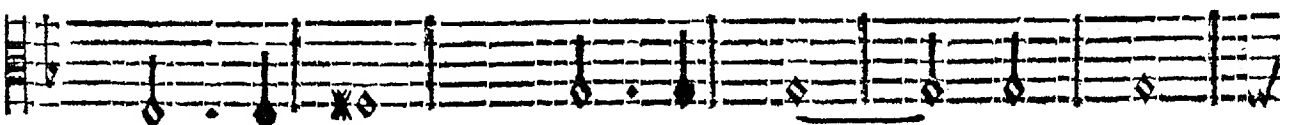
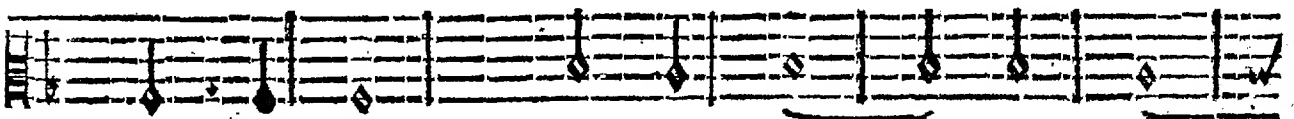
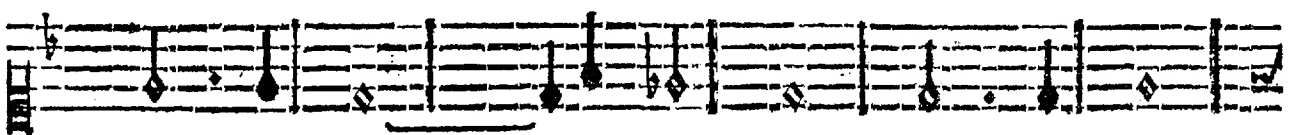
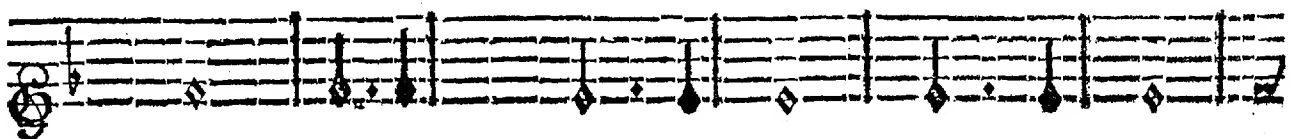


BASSE-CONTINUE.

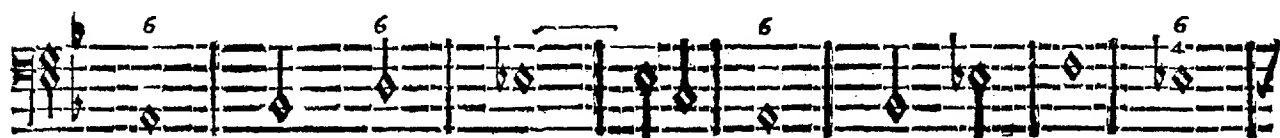
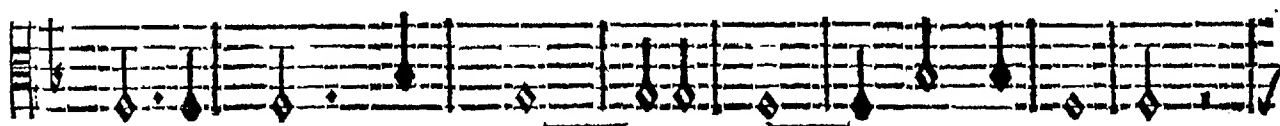
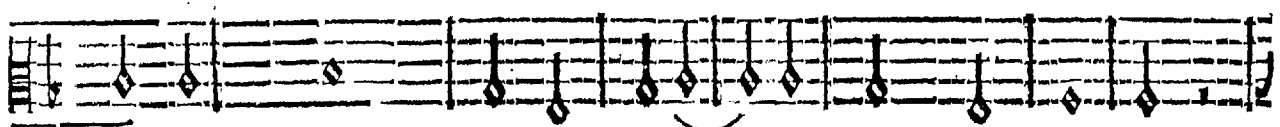
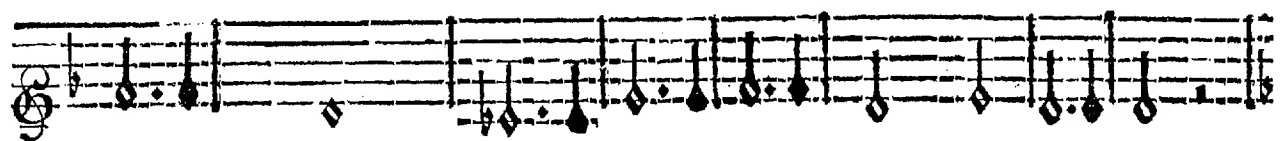
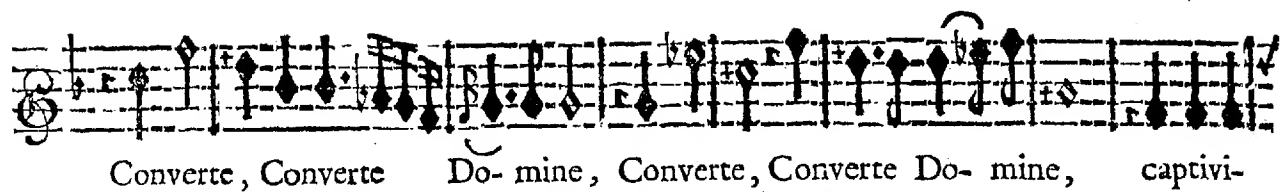
RECIT.



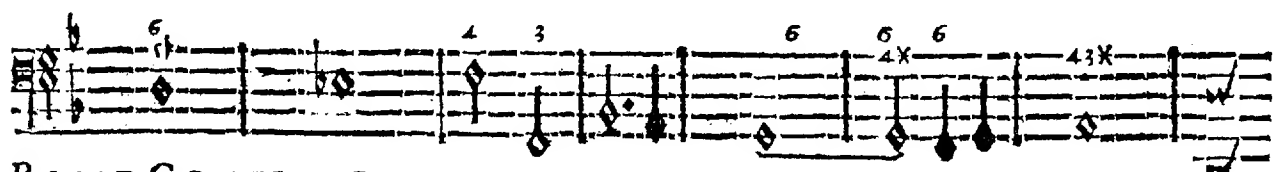
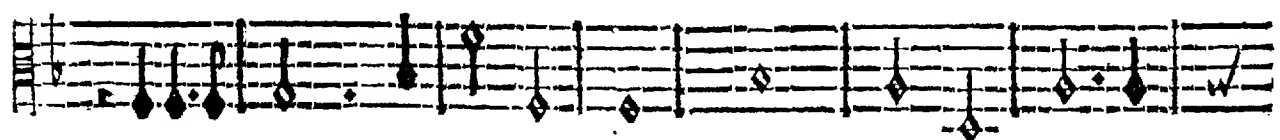
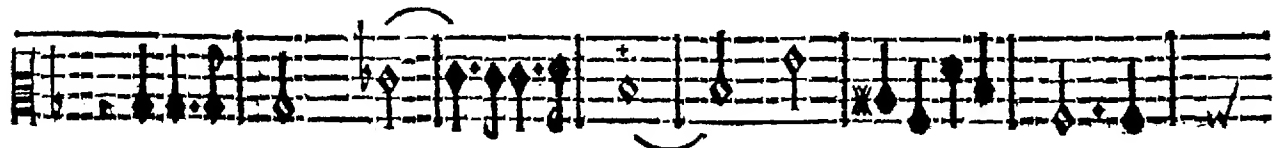
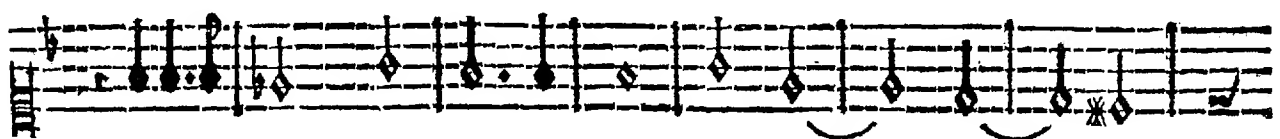
captivitatem nostram: Converte Domine, captivitatem nostram:



BASSE-CONTINUE.

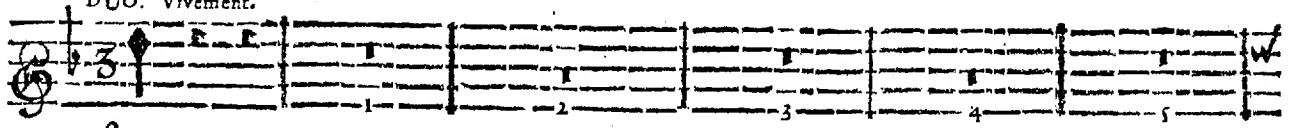


BASSE-CONTINUE.



BASSE-CONTINUE.

DUO. Vivement.

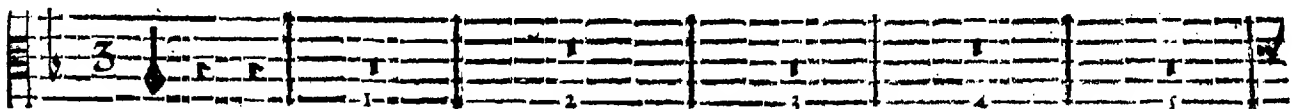
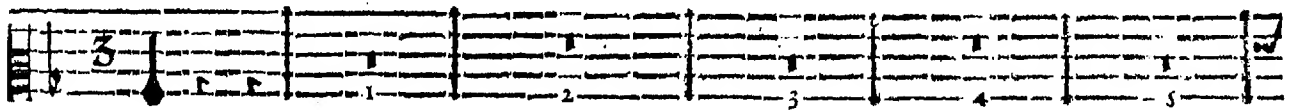
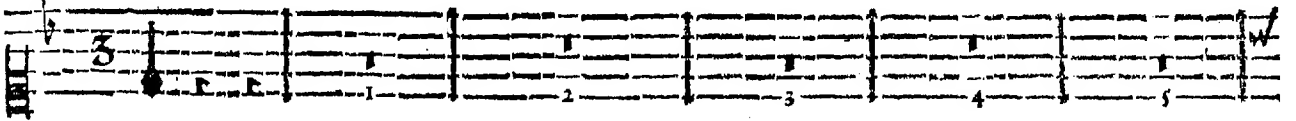
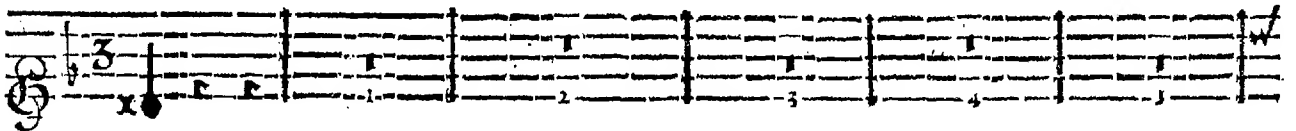


fram :



ficut tor-

rens in Au-



TOUTES LES BASSES.



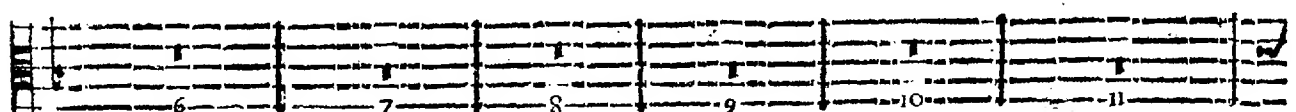
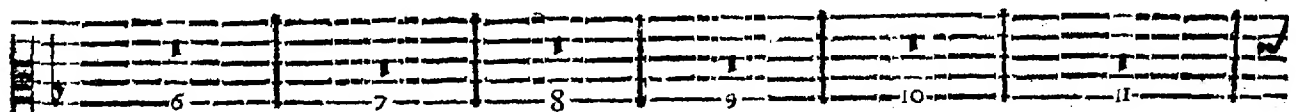
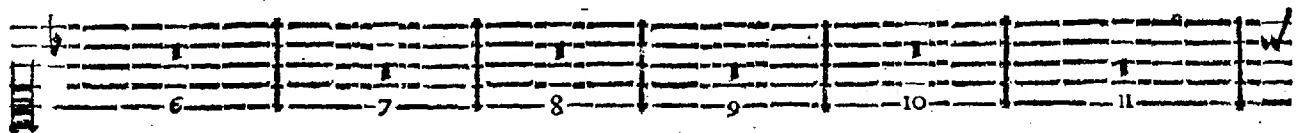
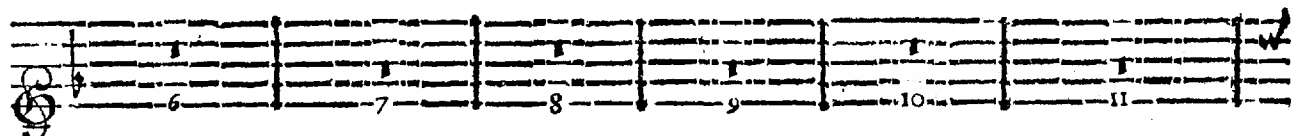
ficut tor-

rens in Au-



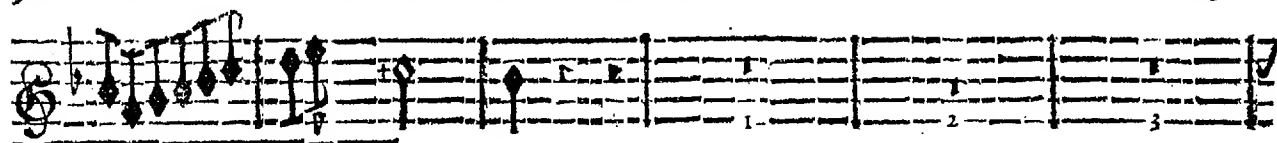
firo, ficut tor-

rens in

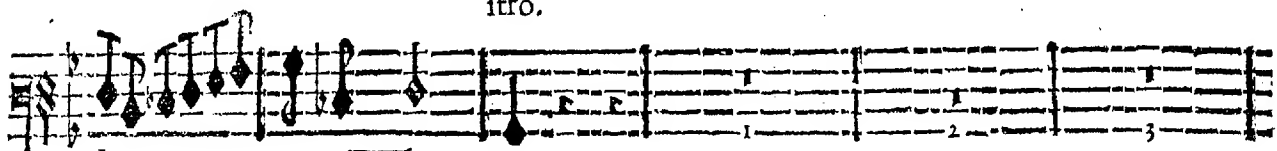


BASSE-CONTINUE.

96 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

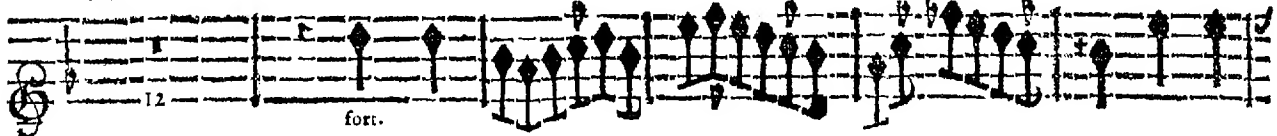


ftro.

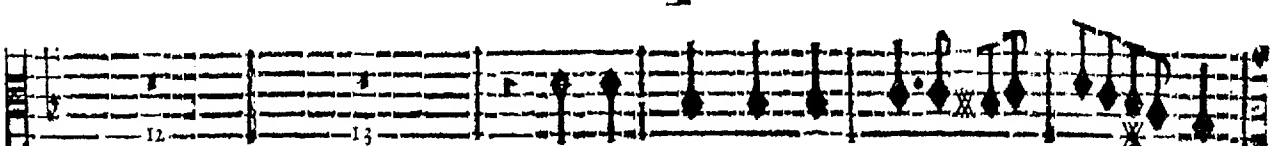


Au-

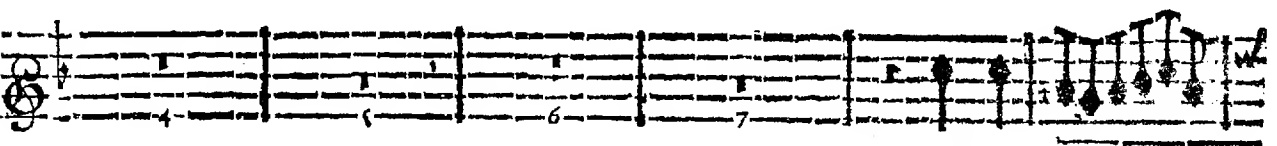
ftro.



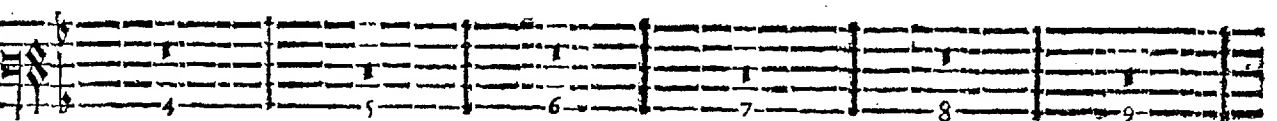
fort.



BASSE-CONTINUE.



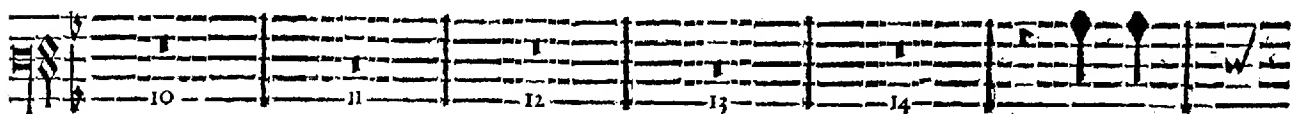
ficur tor-



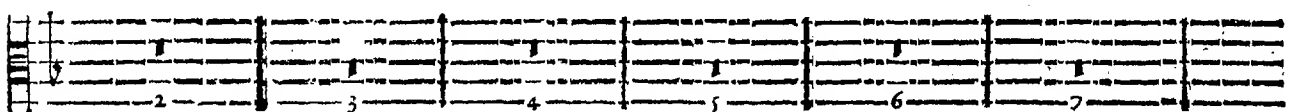
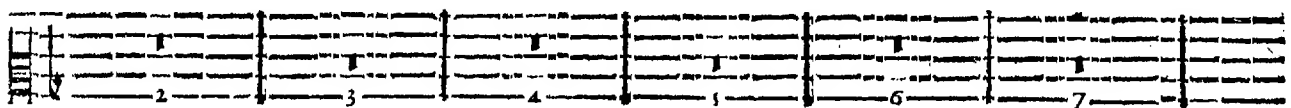
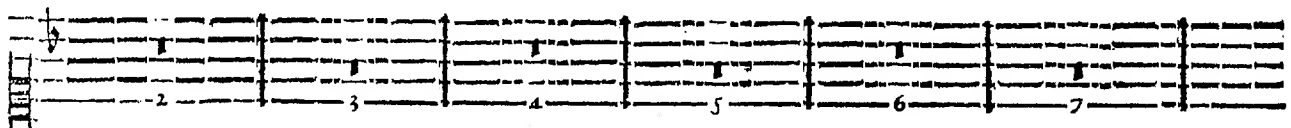
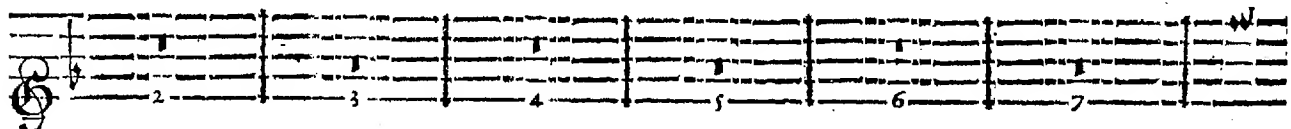
BASSE-CONTINUE.



rens in Au-



fi- cut



BASSE-CONTINUE.



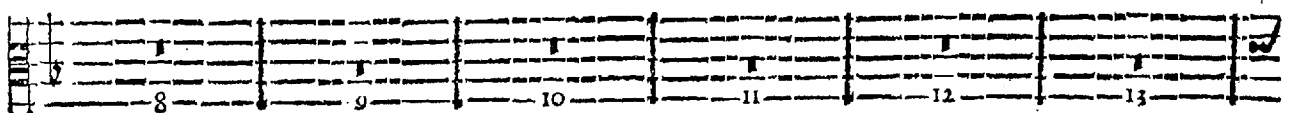
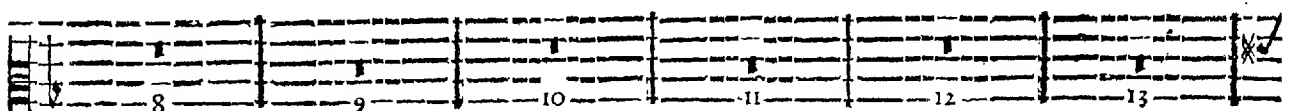
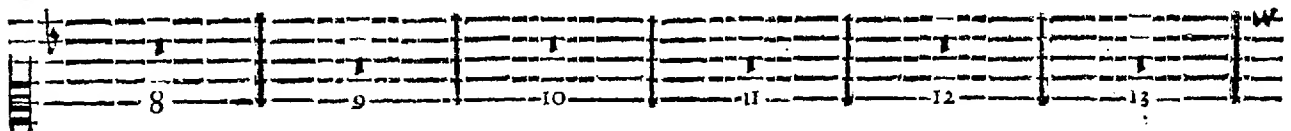
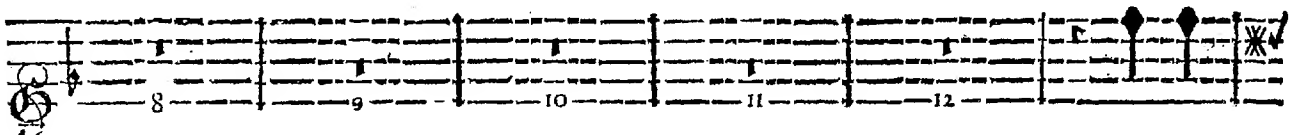
stro. sicut tor-

rens in Austro, in Au-



tor-

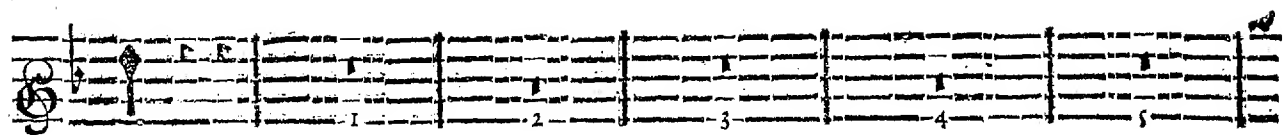
rens in Au-



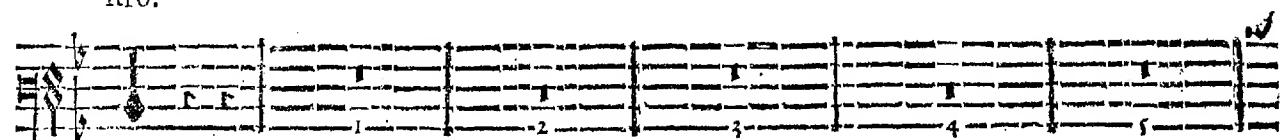
BASSE-CONTINUE.

B b

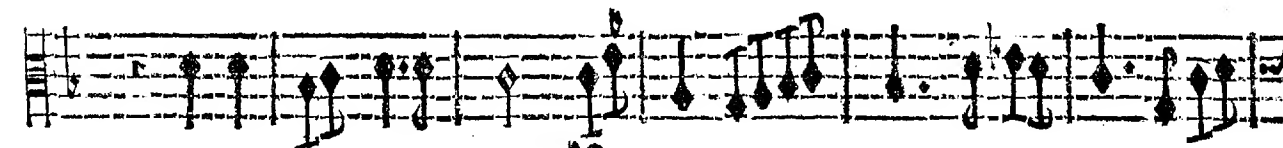
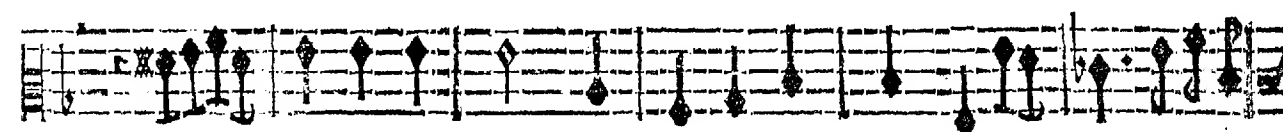
98 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



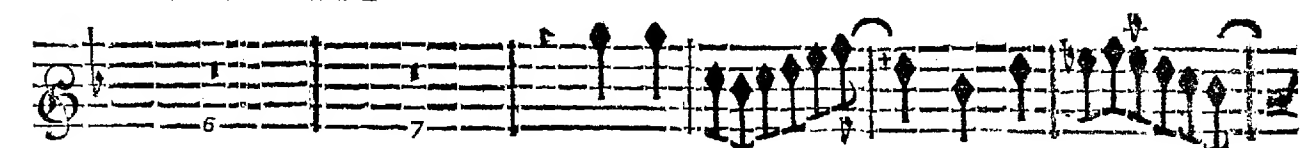
stro.



stro.



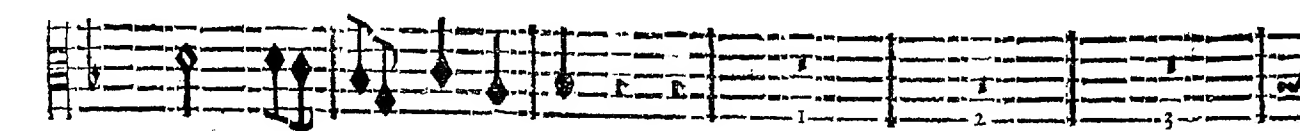
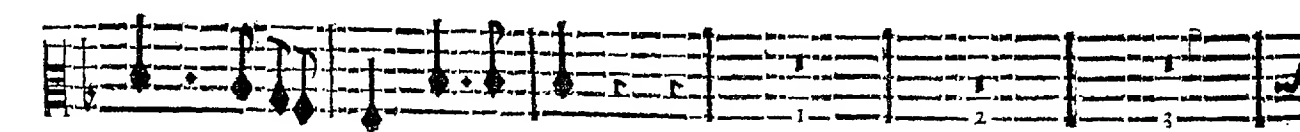
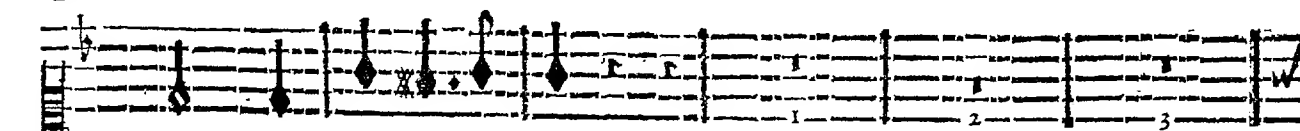
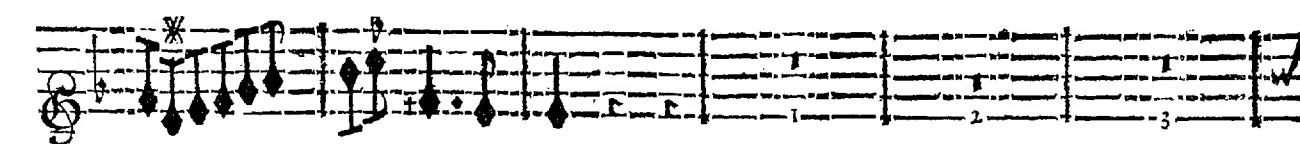
BASSE-CONTINUE.



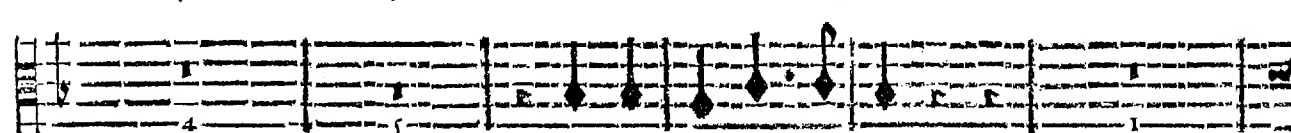
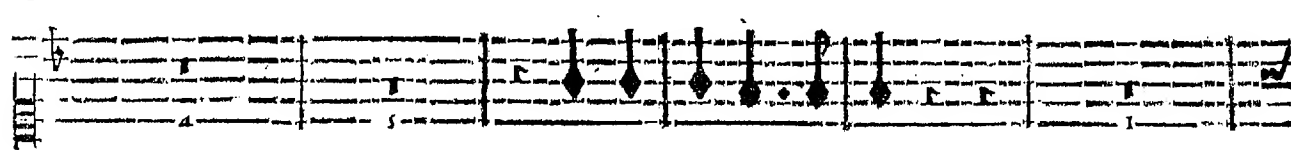
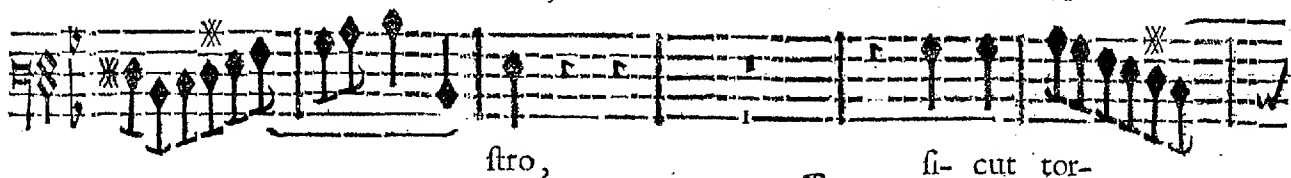
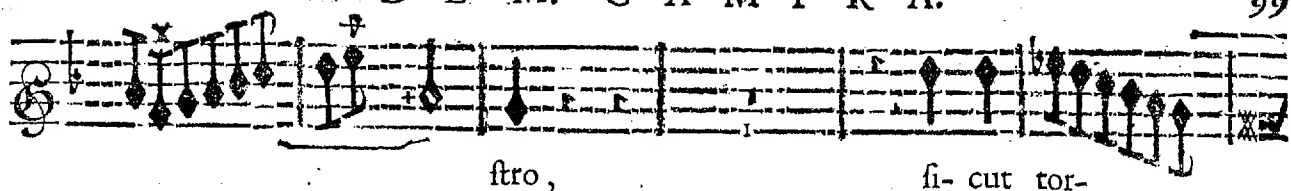
ficut tor- rens in Au-



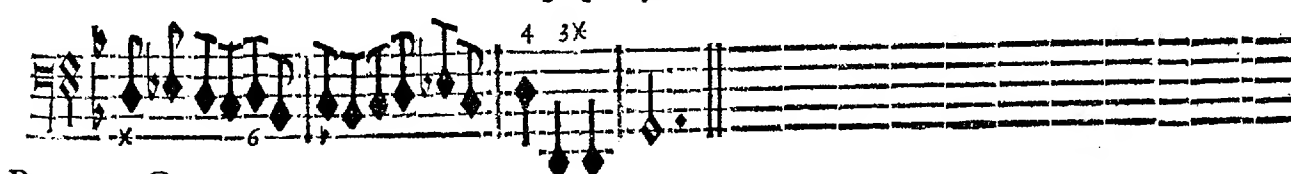
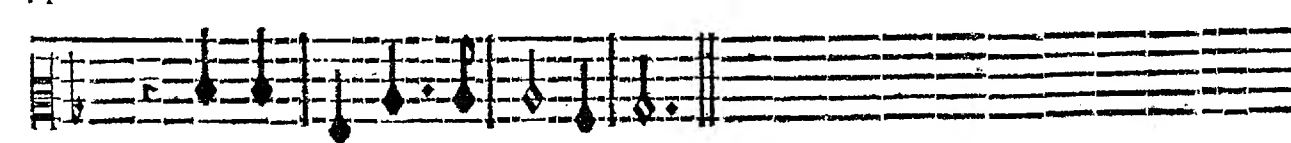
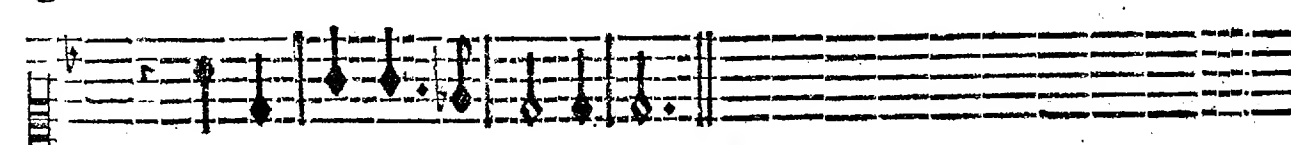
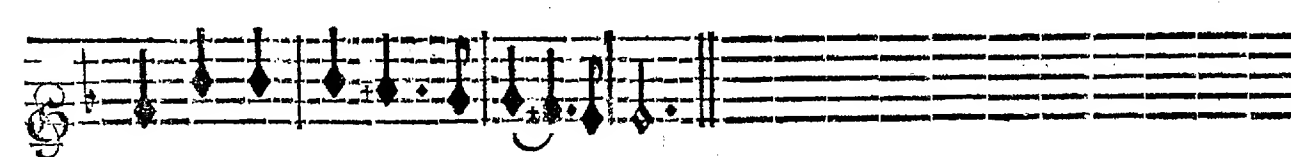
ficut tor- rens in Au-



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

100 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



Lentement.

Qui feminant in lachrimis, Qui fe- minant in la- chri-



BASSE-CONTINUE.



Plus gay.

mis, in exultati- o- ne me- tent, in exultati- o-

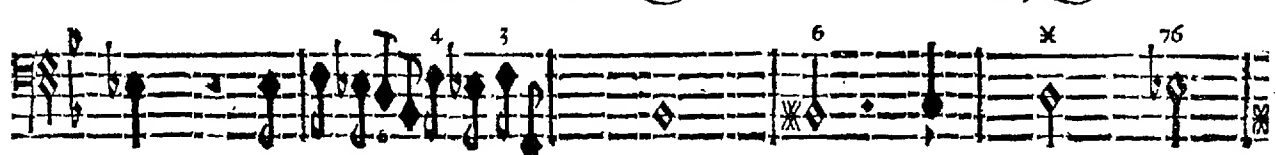


BASSE-CONTINUE.

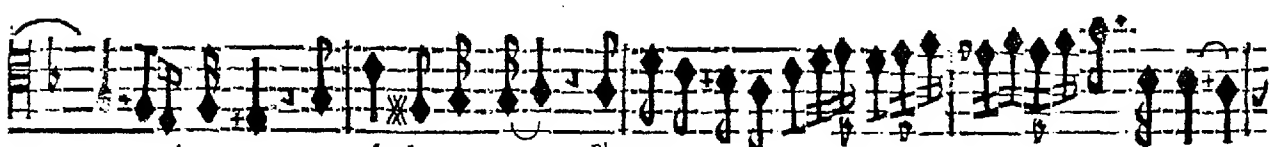


Lentement.

ne me- tent. Qui feminant in lachrimis, Qui fe-

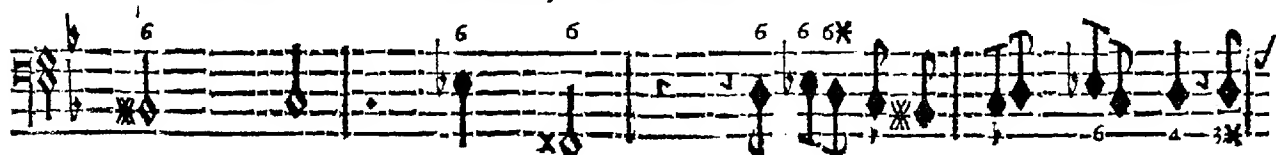


BASSE-CONTINUE.



Plus gay.

minant in la- chrimis, in exultati- o- ne me-



BASSE-CONTINUE.

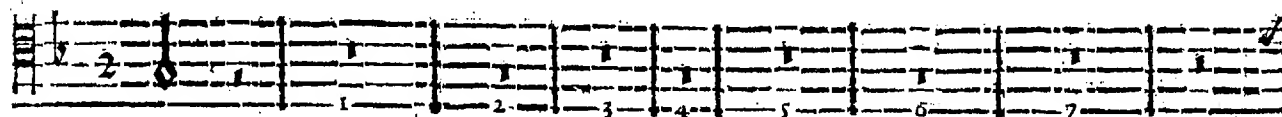
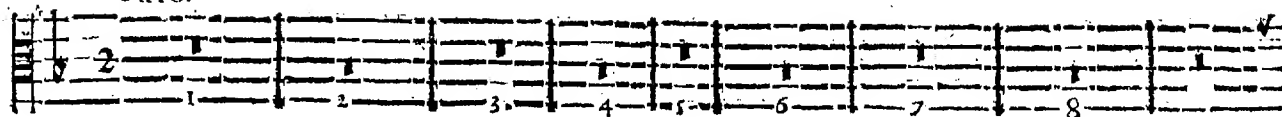


tent, in exultati- one, in exultati- o- ne me-

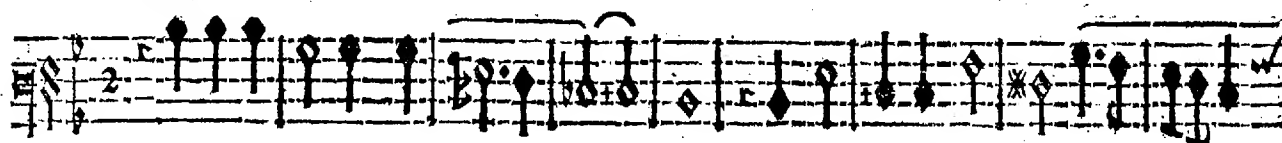


BASSE-CONTINUE.

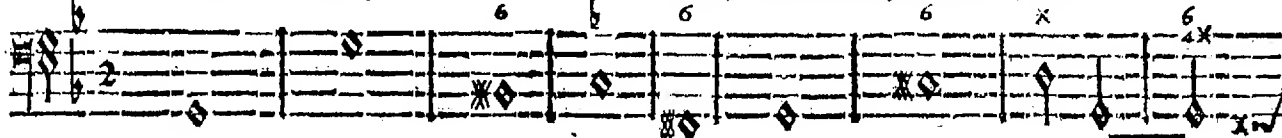
TRIO.



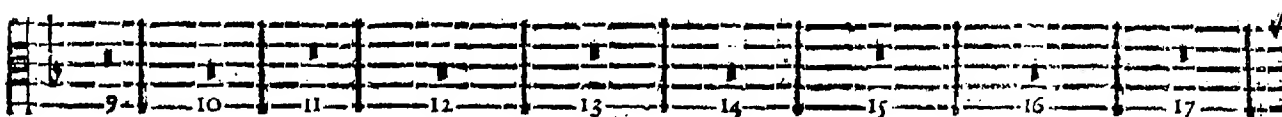
tent.



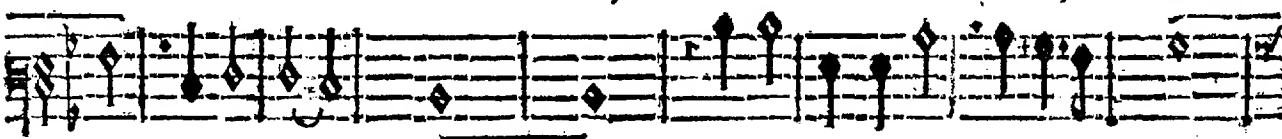
Euntes ibant, & fle- bant, mittentes, mittentes fe-



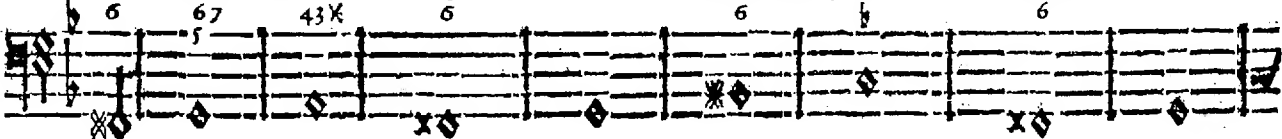
BASSE-CONTINUE.



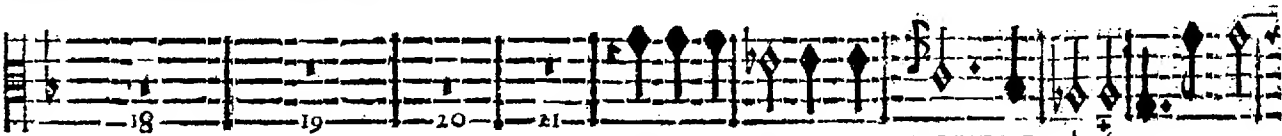
Euntes ibant, & fle- bant, mittentes



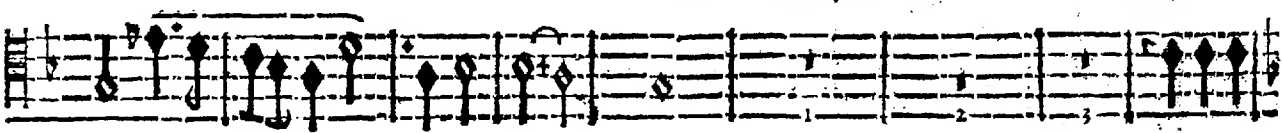
mina fu- a, mittentes, mittentes femina



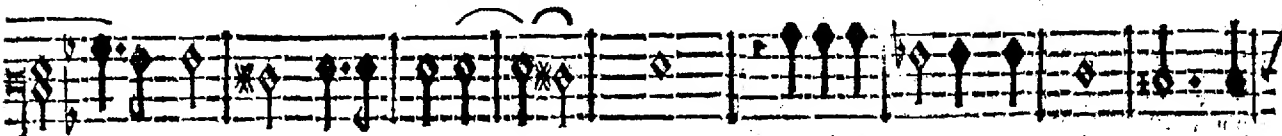
BASSE-CONTINUE.



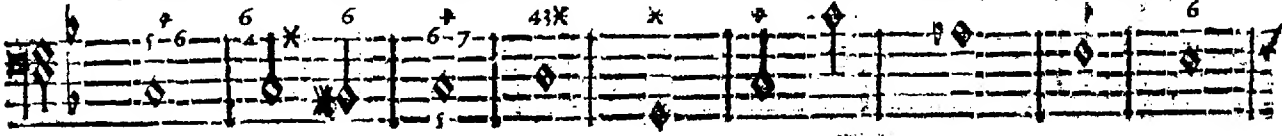
Euntes ibant, & fle- bant, mittentes



tes fe- mina fu- a: Euntes



mittentes femina fu- a: Euntes ibant, & flebant, mit-



BASSE-CONTINUE.

tes, mittentes fe-mina fu-a, mittentes
 ibant, & flebant, mittentes femina fu-a, mittentes fe-
 ten-tes, mittentes femina fu-a, mittentes

BASSE-CONTINUE.

tes fe-mina fu-a.
 mina, femina fu-a. Eunt ibant, & fle-
 fe-mi-na, femina fu-a. Eunt ibant, & fle-
 bant, mittentes femina fu-a.

BASSE-CONTINUE.

Eunt ibant, & flebant, mittentes femina fu-
 bant, ibant, & flebant, mittentes femina fu-
 bant, mit-ten-tes fe-mi-na fu-
 bant, mittentes femina fu-

BASSE-CONTINUE.

a, mitten- tes, mitten- tes fe- mi-
 a, mittentes, mittentes femina fu- a, fe-
 a, mittent- tes femi- na, mit- ren- tes fe- mi-
 6 6 *

BASSE CONTINUE.

na, femina fu- a, mitten- tes femina
 mi- na fu- a, mitten- tes femina
 na, femi- na fu- a, mitten- tes femi- na fu-
 4x 6 43x 6 6

BASSE-CONTINUE.

fu- a.
 fu- a.
 a.
 4 3

BASSE-CONTINUE.

I. MOTET A GRAND CHOEUR ET SYMPHONIE,
LES CHOEURS.

Vivement.

The first system of music is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a common time signature 'C'. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The system ends with a double bar line.

The musical notation for the 'Tous.' section is written on a single staff. It begins with a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. There are fingerings indicated by numbers 6, 6, 6, 5, 4, and 2 below the staff. The section ends with a double bar line.

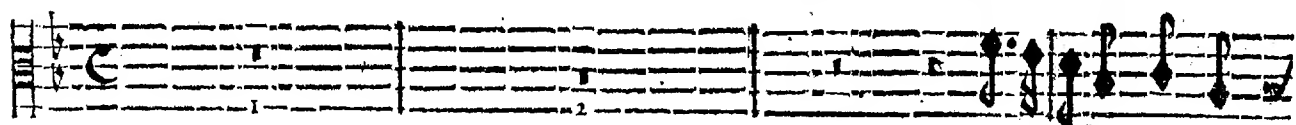
The first staff of music begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The staff ends with a double bar line.

The second system of the musical score, continuing from the first system. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notation includes various note values, including eighth and sixteenth notes, and rests. A fermata is placed over the final note of the system. The system is numbered '2' at the beginning.

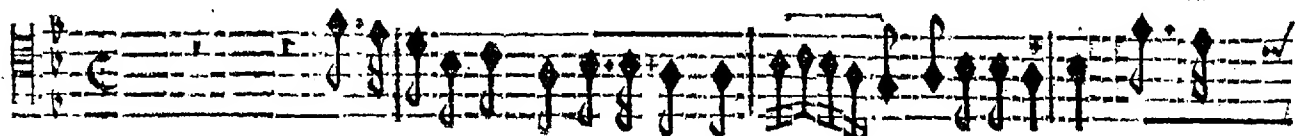
BASSE-CONTINUE.



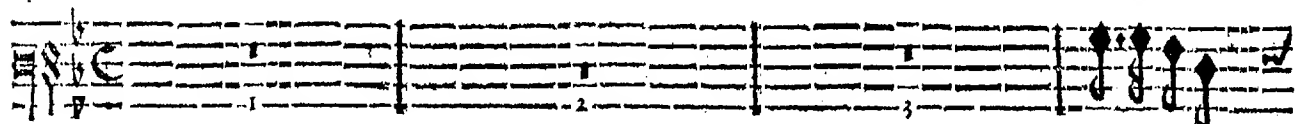
Venientes autem venient cum exultati- one, exultatio- ne:



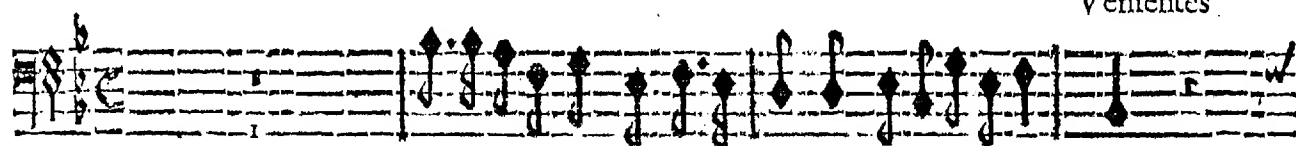
Venientes autem



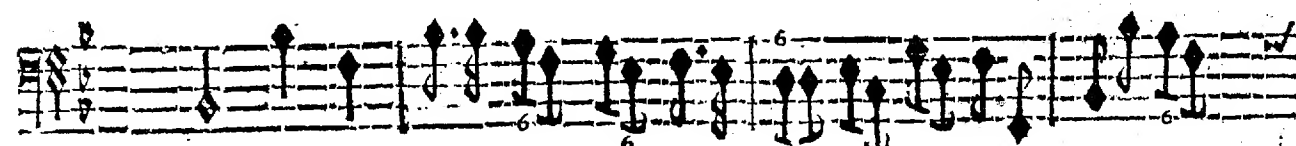
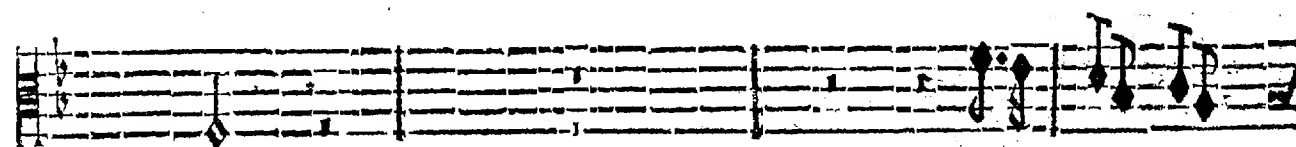
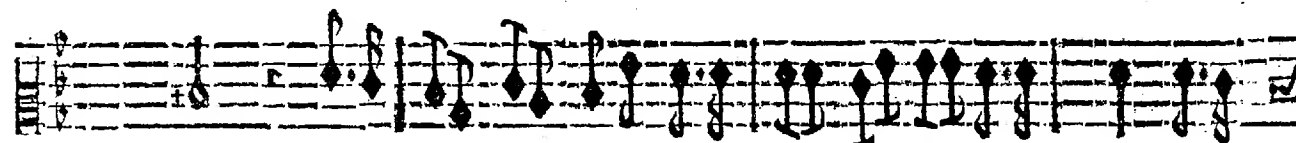
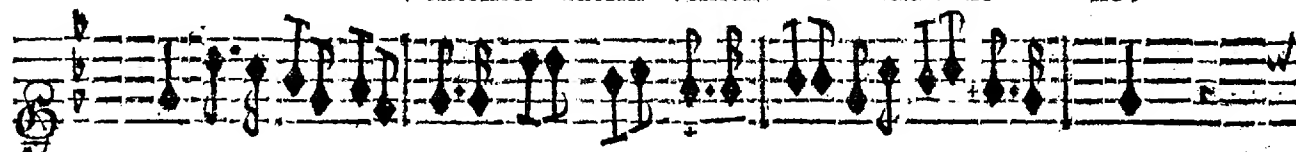
Venientes autem venient cum e- xultatio- ne: Veni-



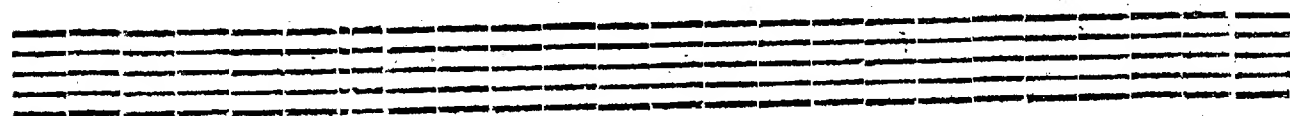
Venientes



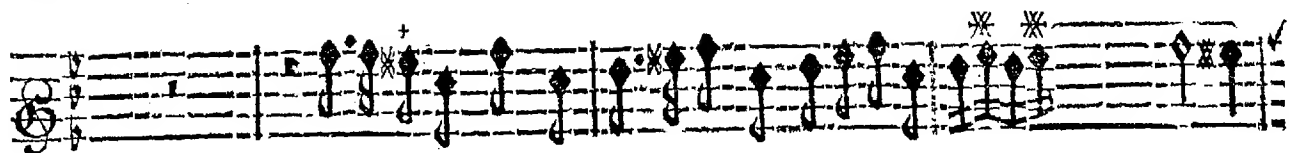
Venientes autem venient cum exultatio- ne:



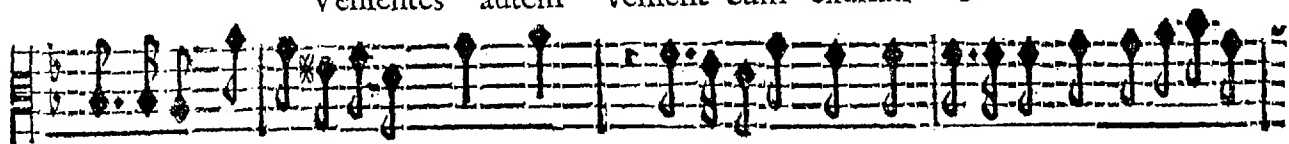
BASSE-CONTINUE.



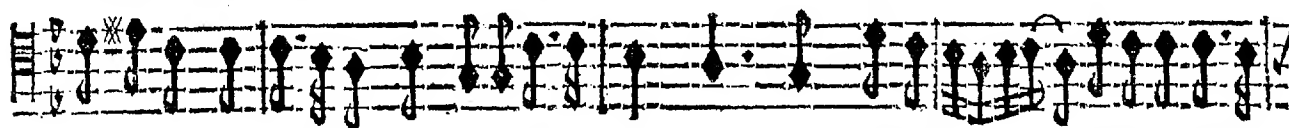
106 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



Venientes autem venient cum exultati- o-



venient cum exultati- o- ne: Venientes autem venient cum exultati-



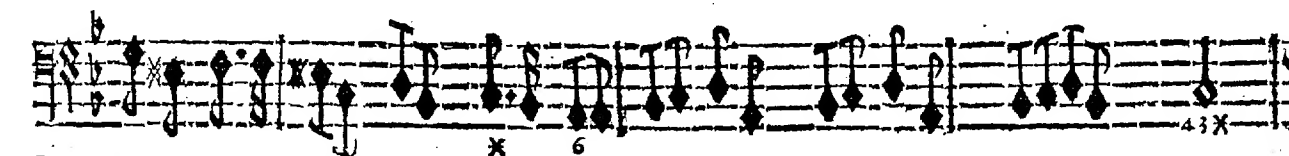
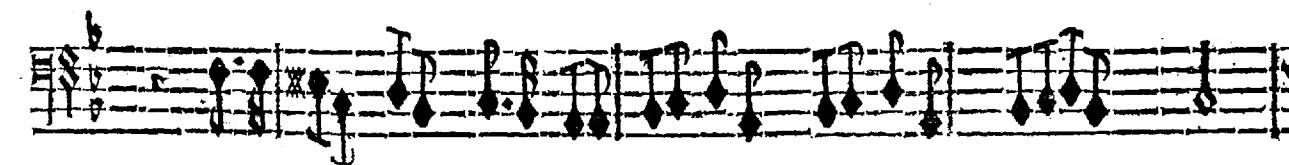
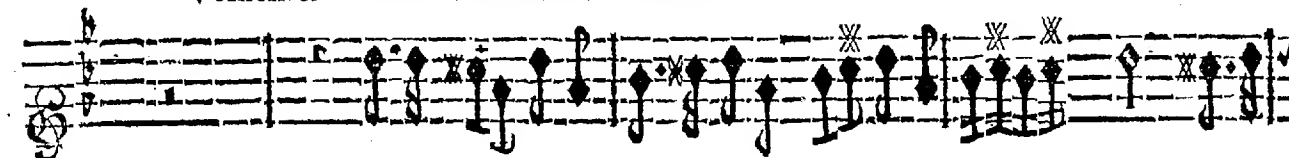
entes autem venient cum exultati- o- ne, cum exulta- tione: Veni-



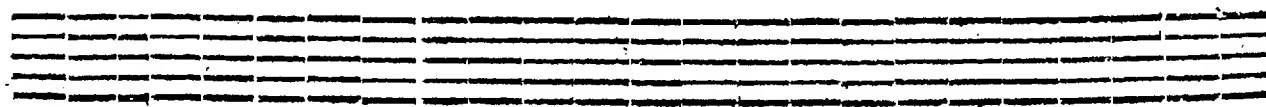
autem veni- ent, Venientes autem venient cum exultati- o-



Venientes autem venient cum exultati o-



BASSE-CONTINUE.





ne : Venientes autem venient cum exultatione :



one : Venientes au- tem venient ,



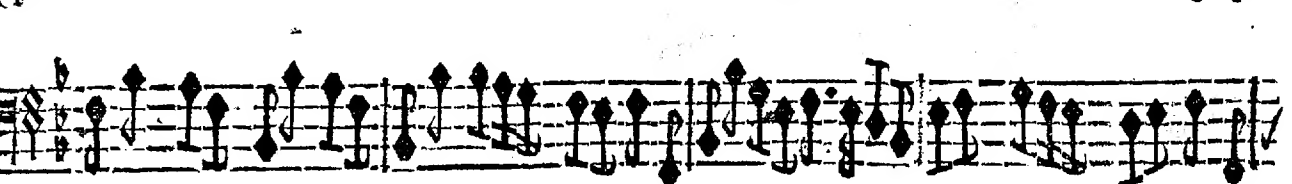
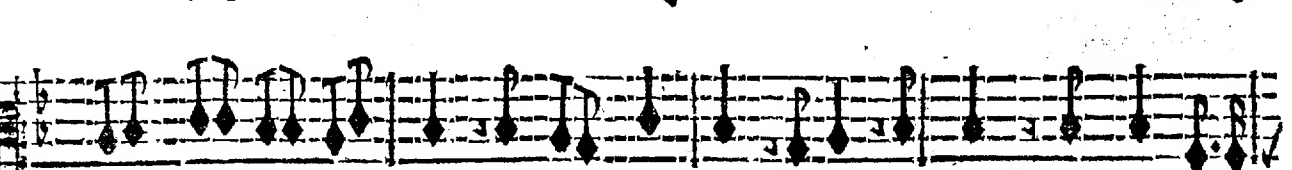
entes autem venient cum e- xultati- one :



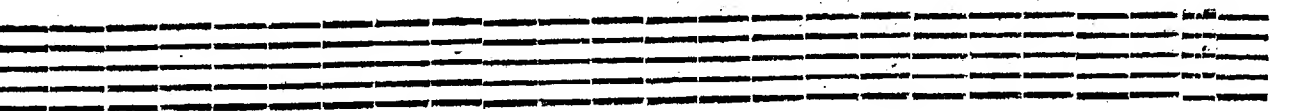
ne:portantes, portantes manipulos fu- os.



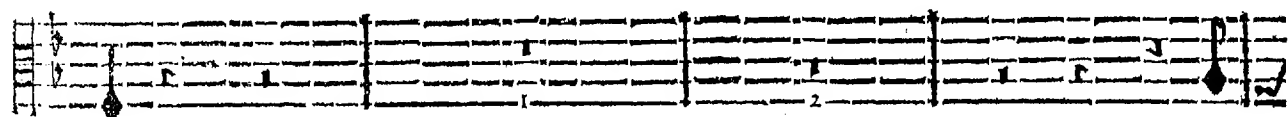
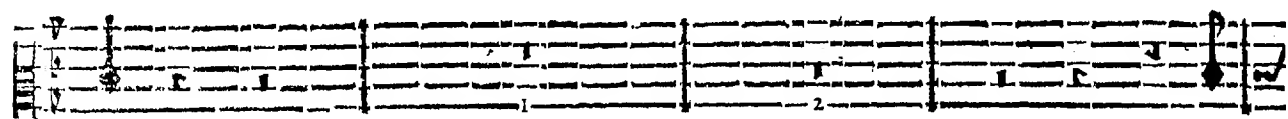
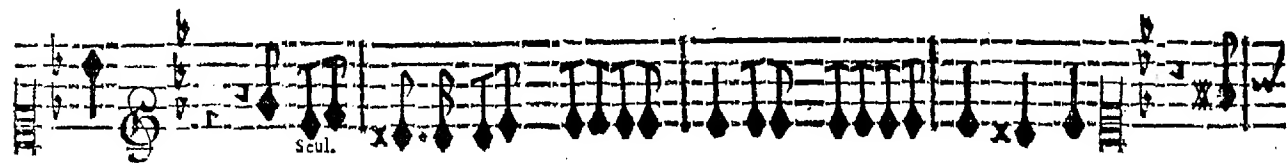
ne:portantes, portantes manipulos fu- os.



BASSE-CONTINUE.



108 I. MOTET A GRAND CHOEUR ET SYMPHONIE,
TRIO DE VIOLONS.

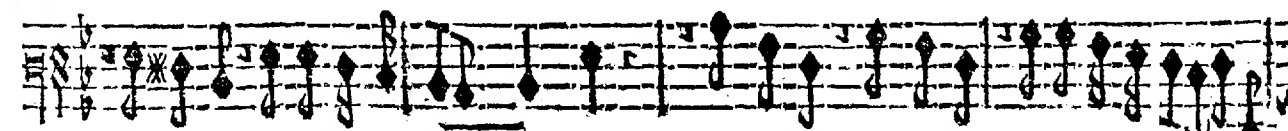
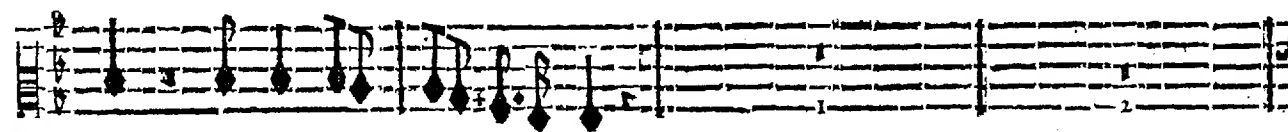


Venientes autem venient cum exultari-

ne: portantes,



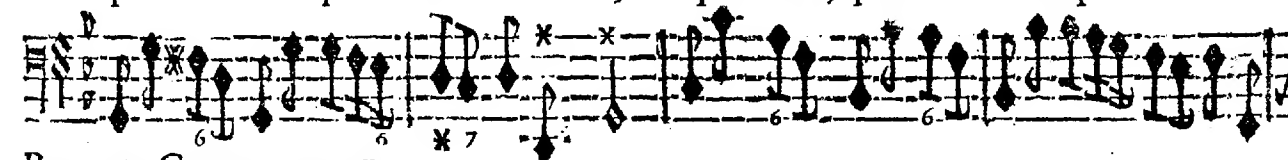
BASSE-CONTINUE.



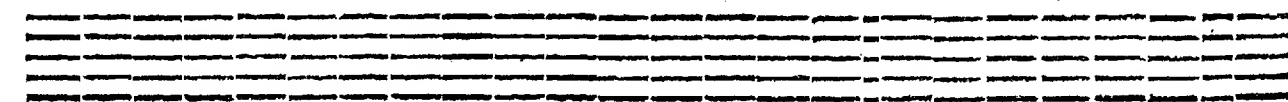
portantes manipulos fu-

os,

portantes, portantes manipulos fu-

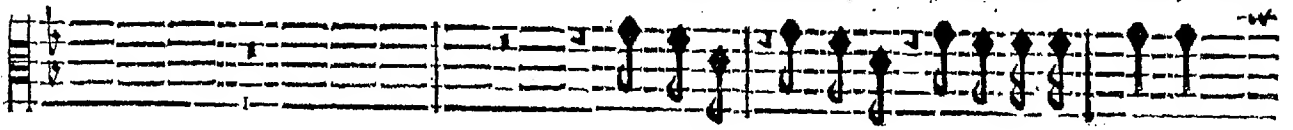


BASSE-CONTINUE.





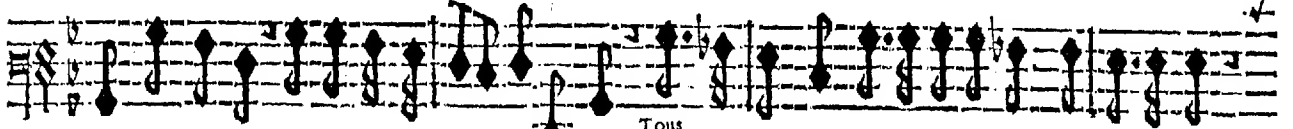
Venientes autem venient cum exultati- one, cum



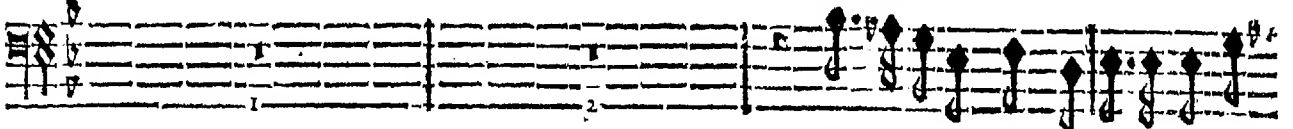
portantes, portantes manipulos suos.



portantes, portantes manipulos suos. Veni-



os, portantes manipulos su- os. Veni- entes, Venientes autem venient

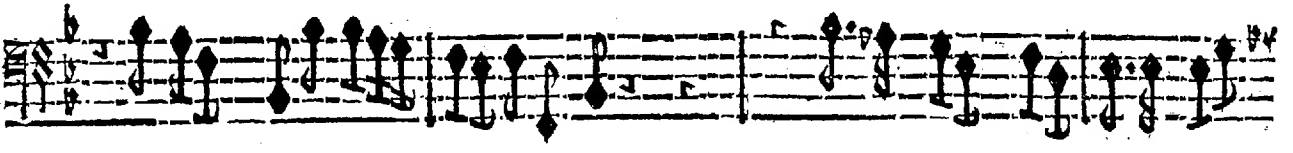


Venientes autem venient cum

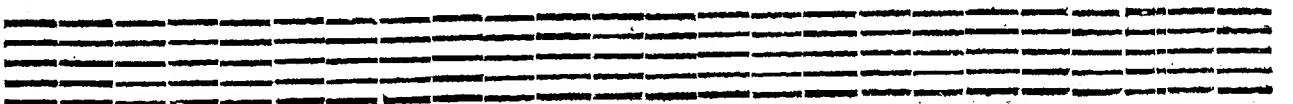


doux.

Tous.



BASSE-CONTINUE.



110 I. MOTET A GRAND CHOEUR ET SYMPHONIE,

exulta- ti- o- ne, cum exulta- ti- o- ne: portantes, portantes ma-

Venientes autem venient cum exultati-

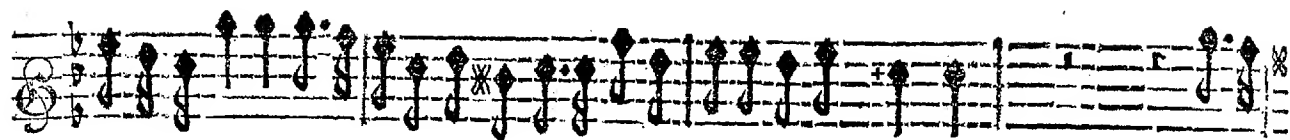
entes autem venient cum exulta- ti- o- ne:

Veni- entes autem ve- ni- ent, portantes, portantes manipulos

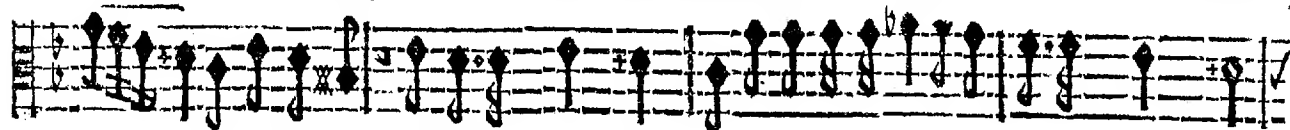
exultati- o- ne: portantes, portantes manipulos

BASSE-CONTINUE.

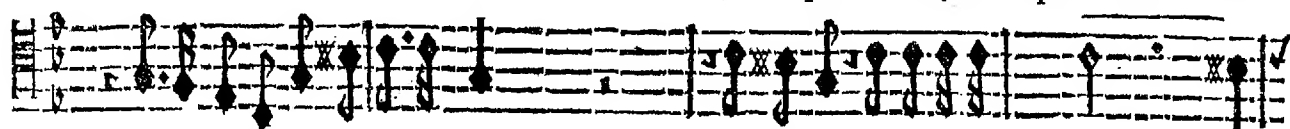
4 3



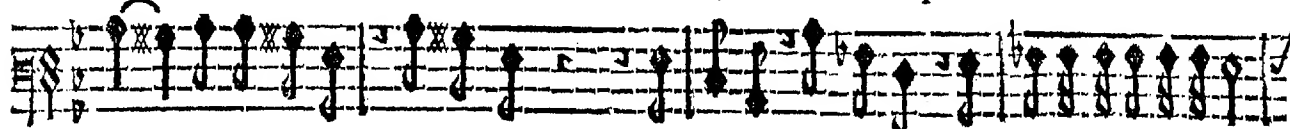
nipulos fuos. Venientes autem venient cum exultati- one: Veni-



o- ne: portantes manipu- los fu- os, manipulos fuos, ma- nipu- los fu-



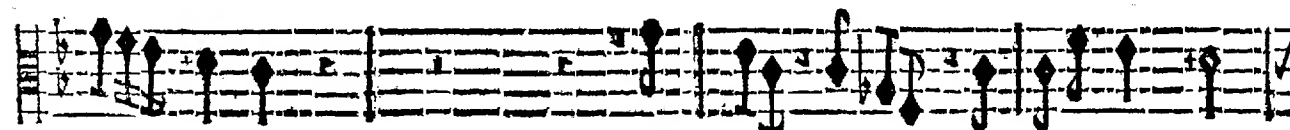
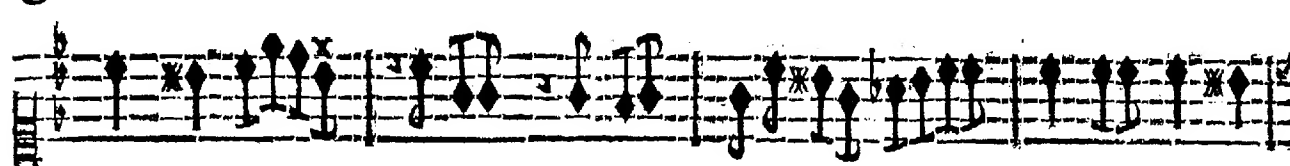
Venientes autem venient, portantes manipulos fu-



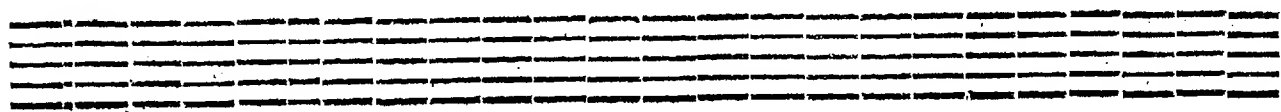
fu- os, portantes, portantes, portantes, portantes, portantes manipulos fu-



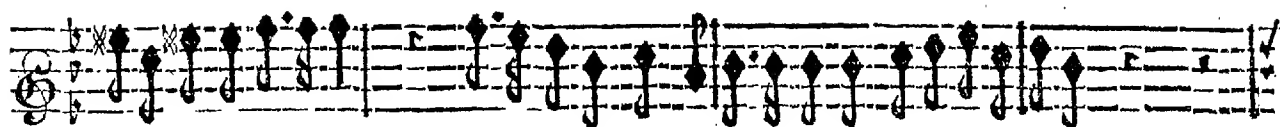
fu- os. Venientes autem venient cum exultati- o-



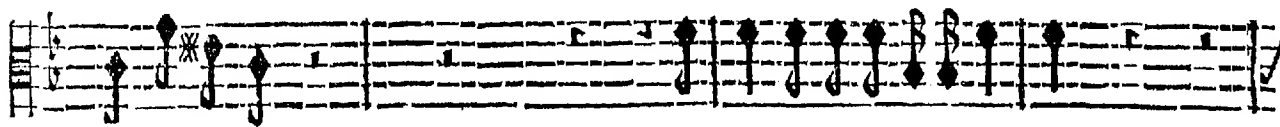
BASSE-CONTINUE.



112 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



entes autem venient, Venientes autem venient cum exultatione :



os, portantes, portantes manipulos fu- os.



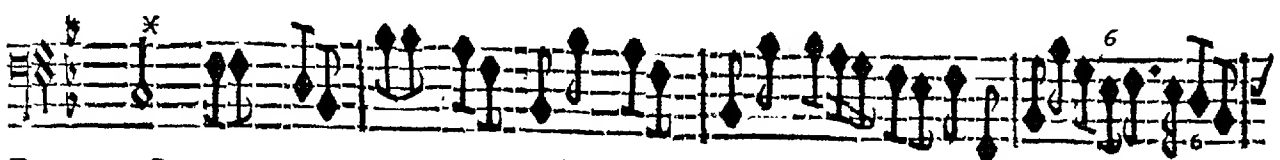
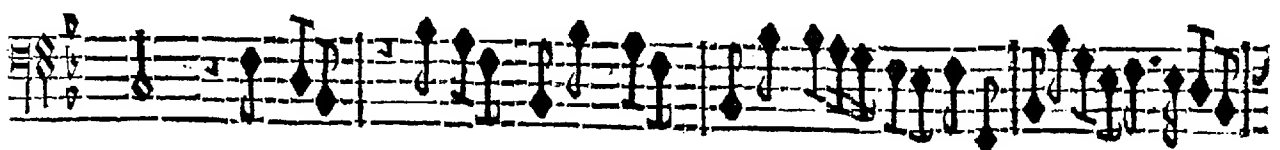
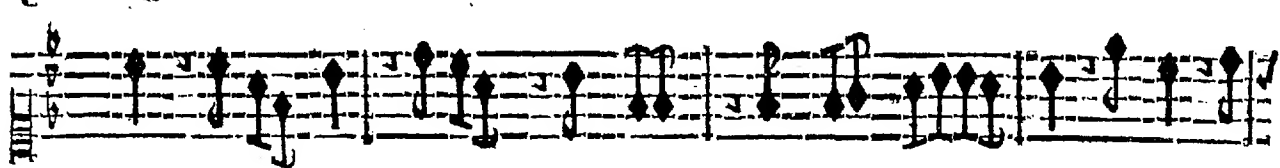
os. Venientes autem ve- nient cum exultati- o- ne :



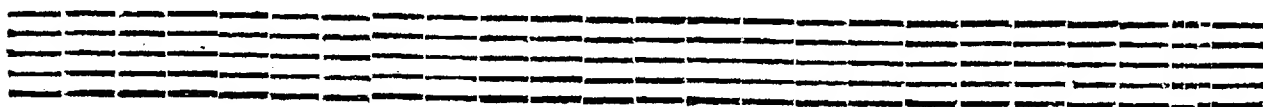
os, portantes, portantes, portan- tes, portantes manipulos fu- os.

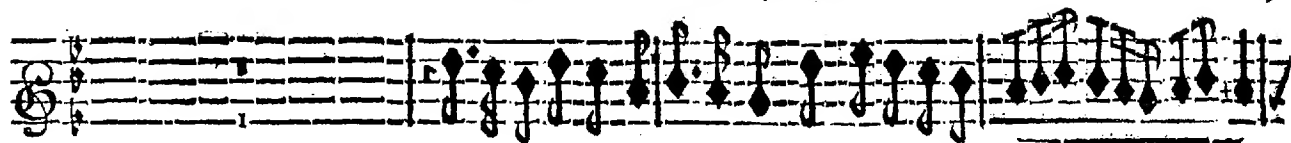


ne: portantes, portantes, portantes manipulos fu- os.



BASSE-CONTINUE.

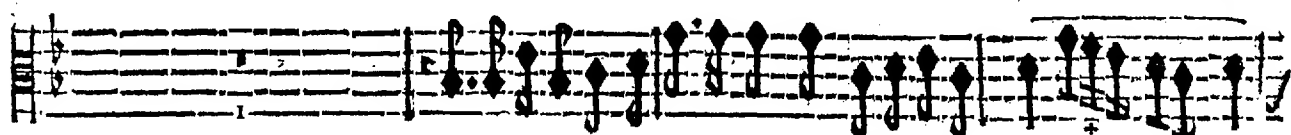




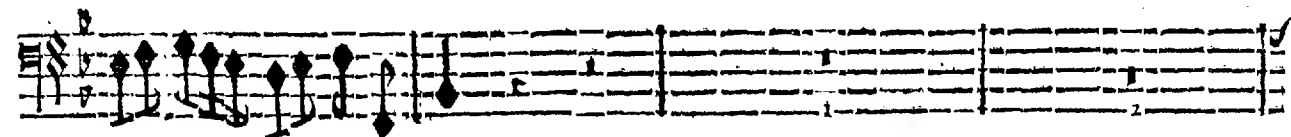
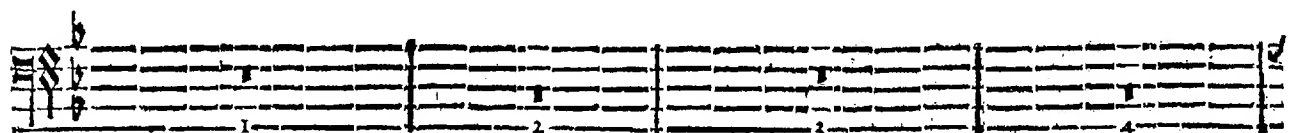
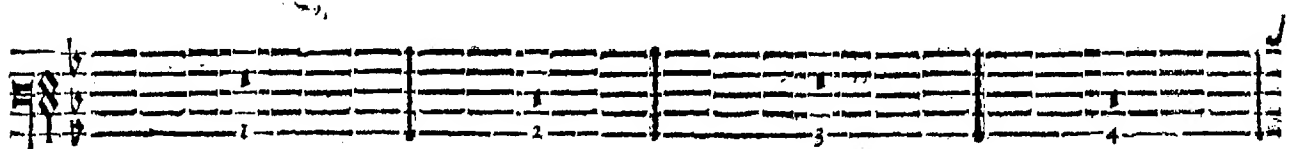
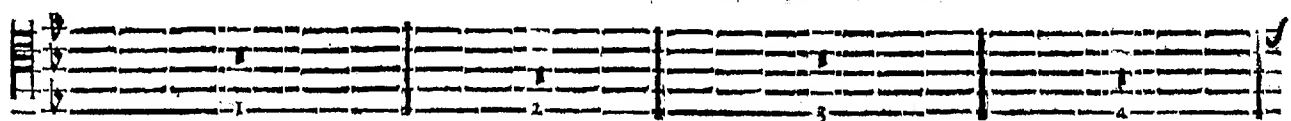
Venientes autem venient cum exultati- o-



Venientes autem venient cum exultati- Q- ne: Veni-



Venientes autem venient cum exultati- o-

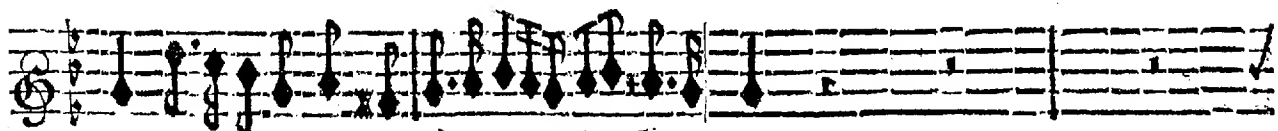


PETIT CHOEUR.



BASSE CONTINUE.

F f



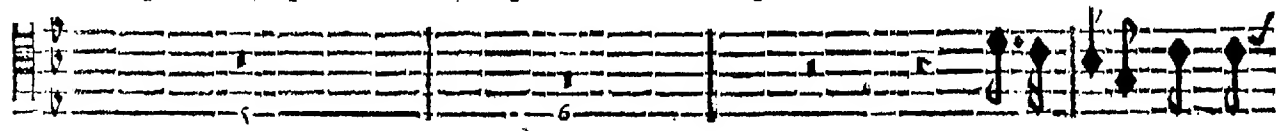
ne, Venientes autem ve- nient.



entes autem venient, portantes manipulos fu- os.



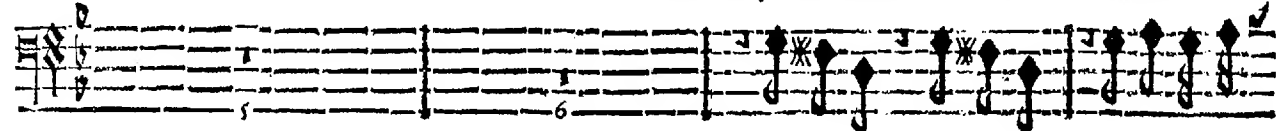
ne, portantes, portantes, manipulos fu- os, portantes, manipulos fu-



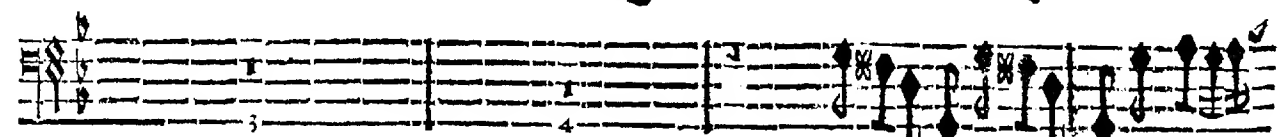
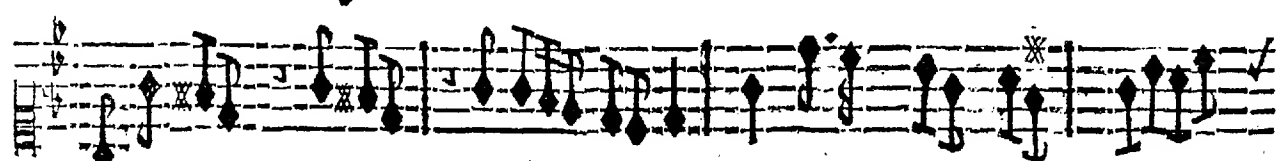
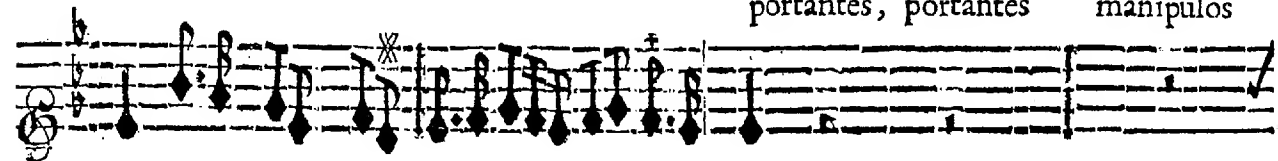
Venientes autem



Venientes, Venientes autem venient

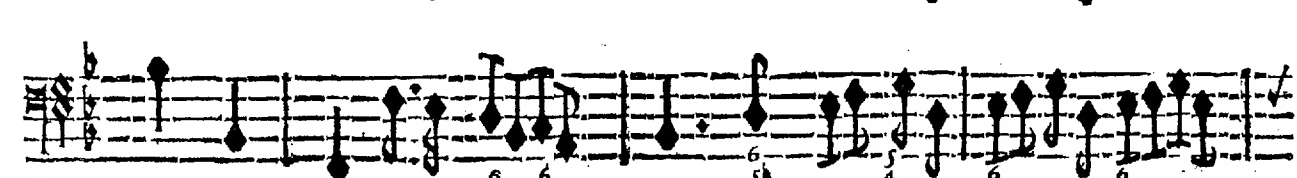
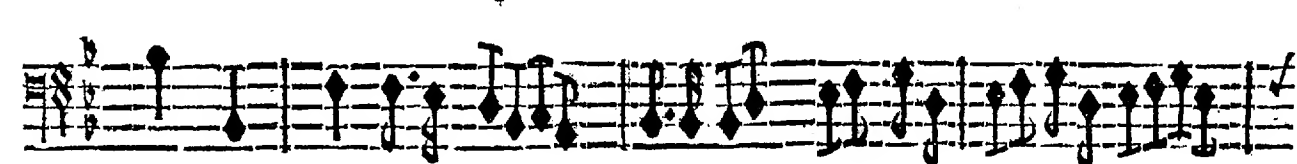
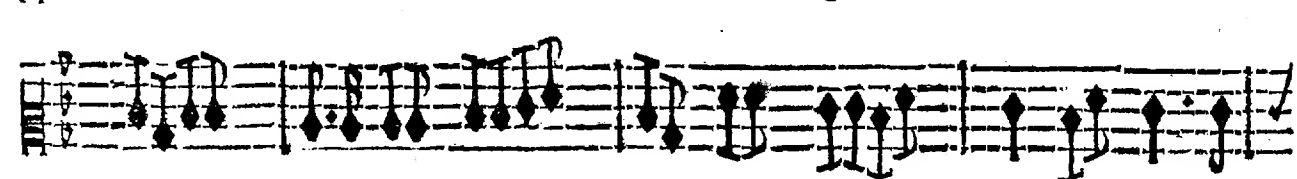
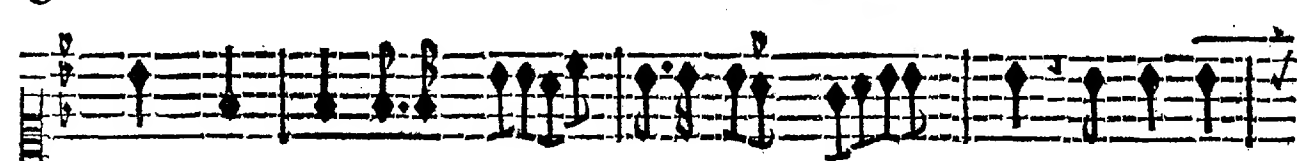
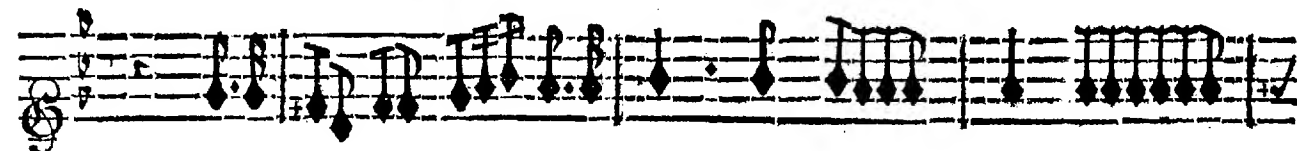
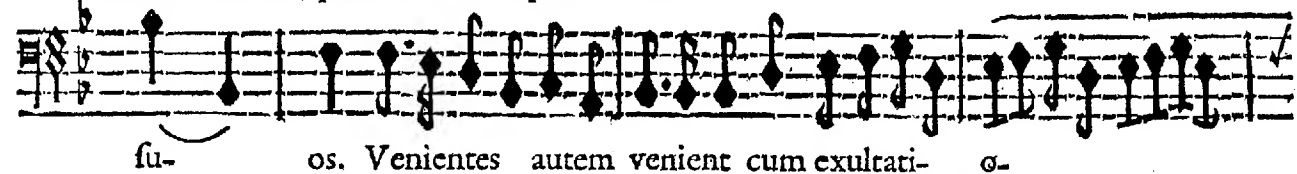
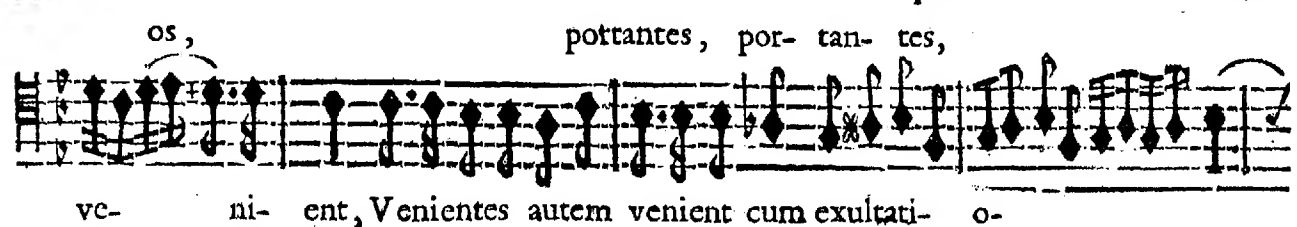


portantes, portantes manipulos

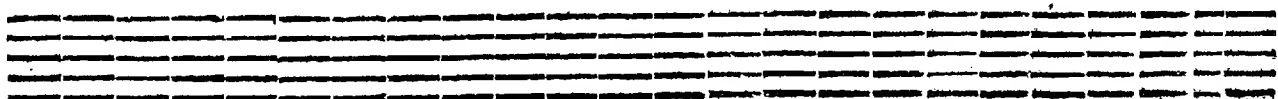


BASSE-CONTINUE.

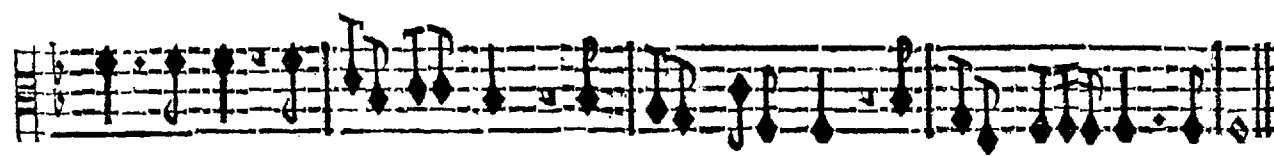
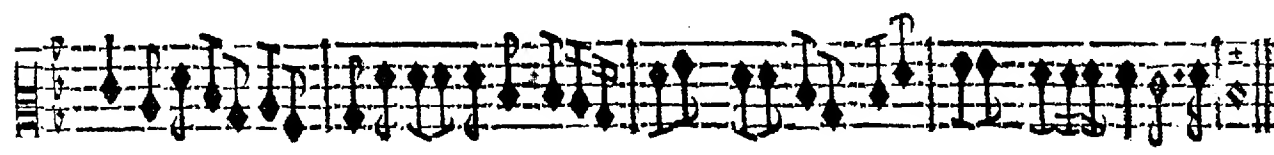
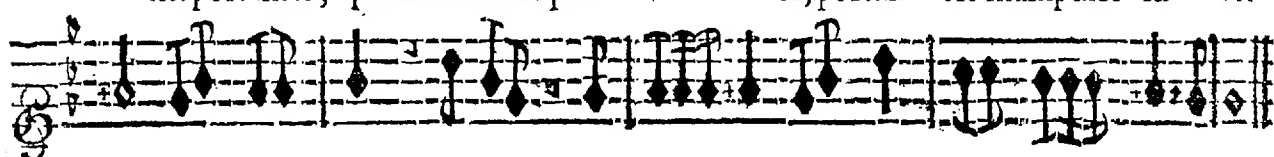
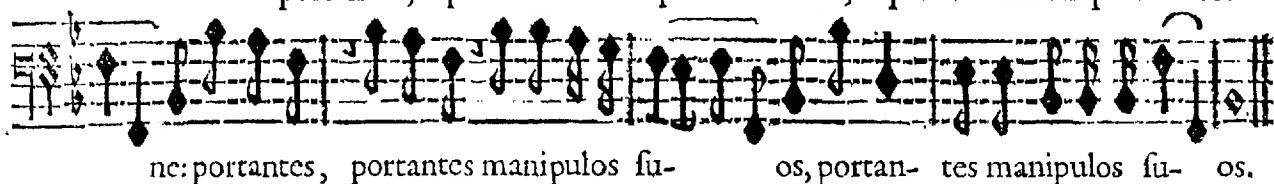
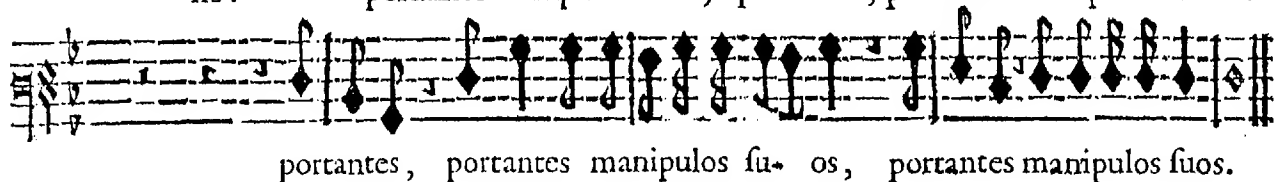
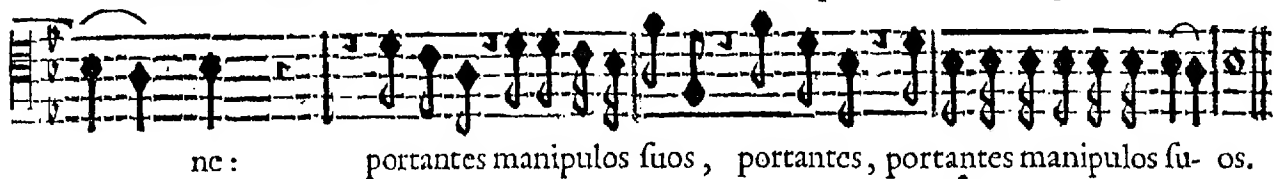
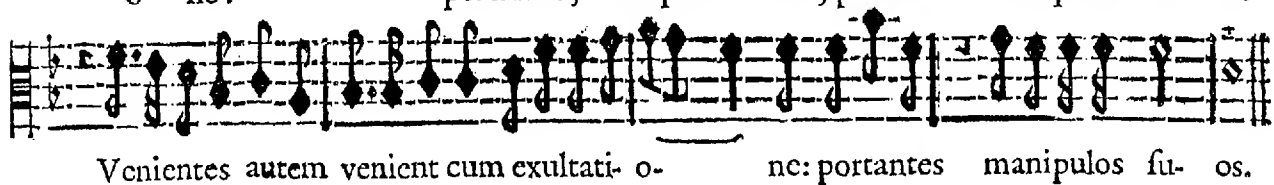
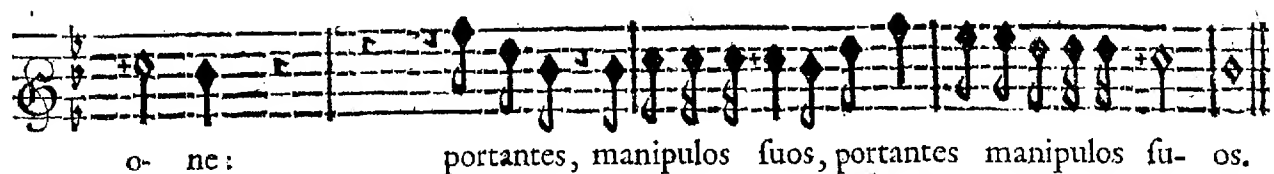
Tous, 6



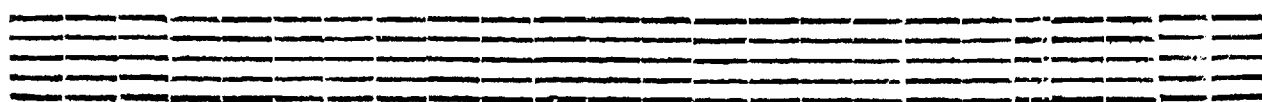
BASSE-CONTINUE.



116 I. MOTET A GRAND CHOEUR ET SYMPHONIE,



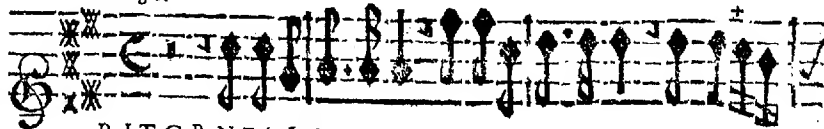
BASSE-CONTINUE.



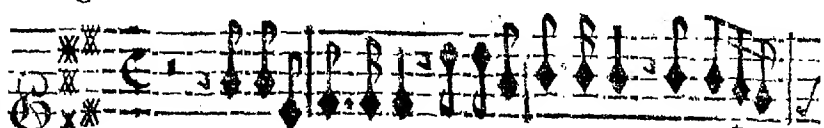
MOTET A LA MANIERE ITALIENNE,
A VOIX SEULE, AVEC DEUX DESSUS DE VIOLONS.



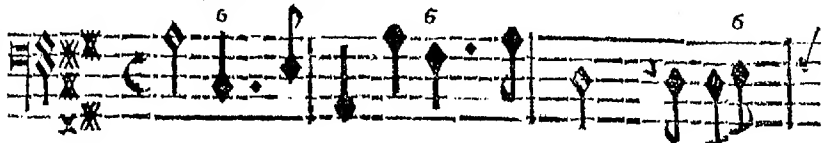
Adagio.



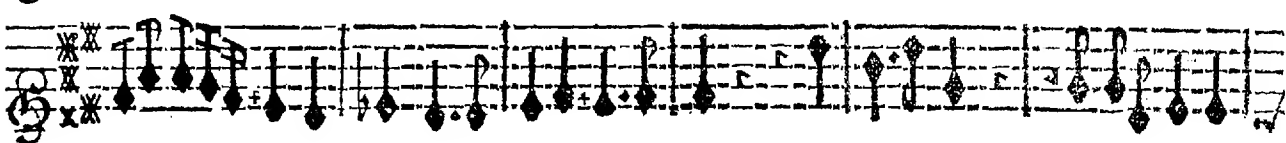
RITORNELLO.

Uis ego Domine.

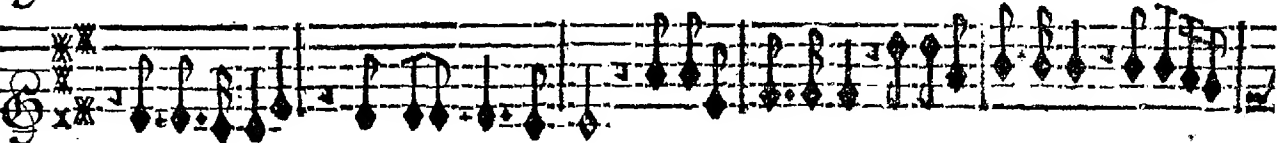
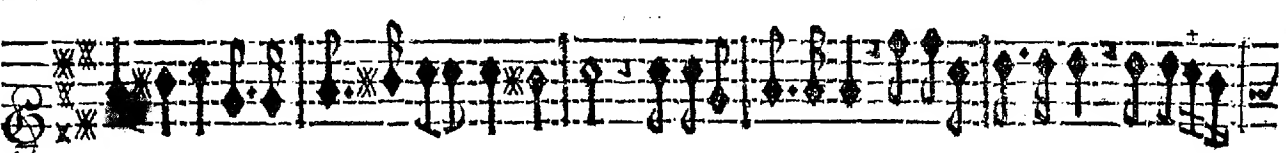
RITORNELLO.



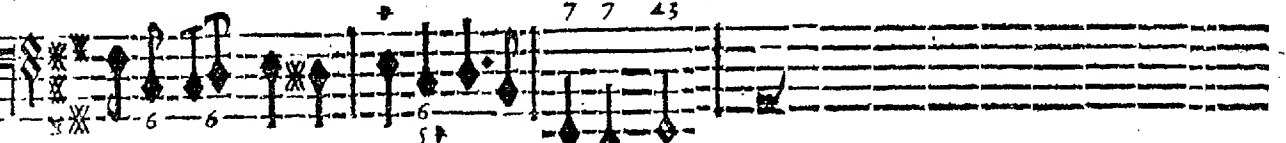
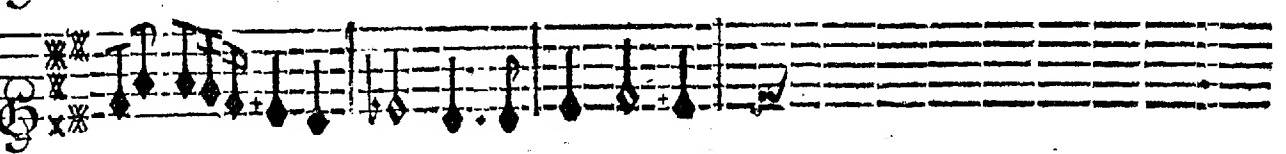
BASSO-CONTINUO.



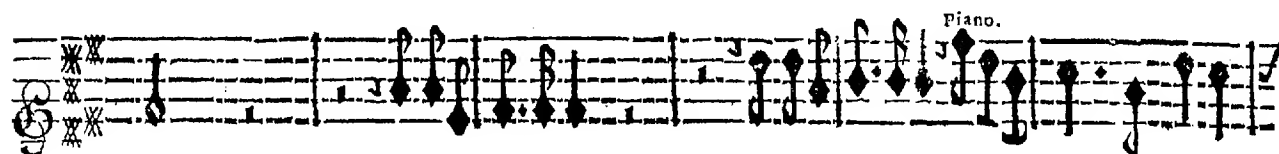
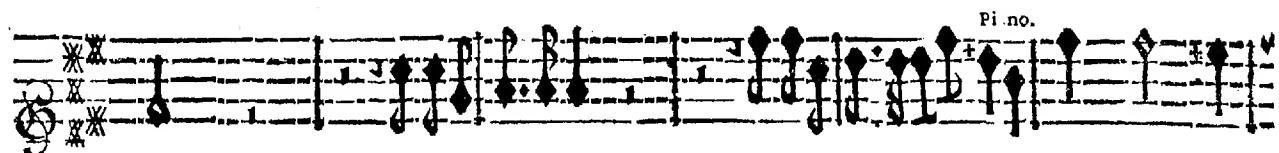
BASSO-CONTINUO.



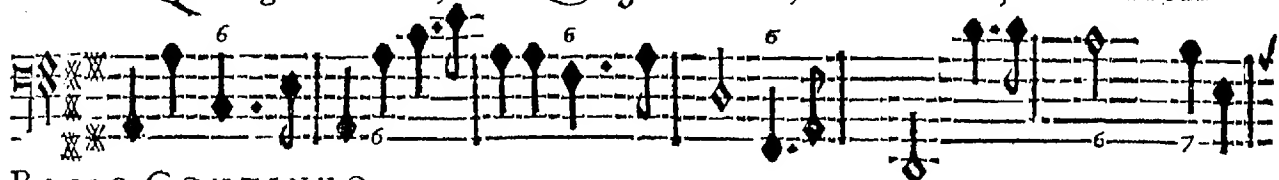
BASSO-CONTINUO.



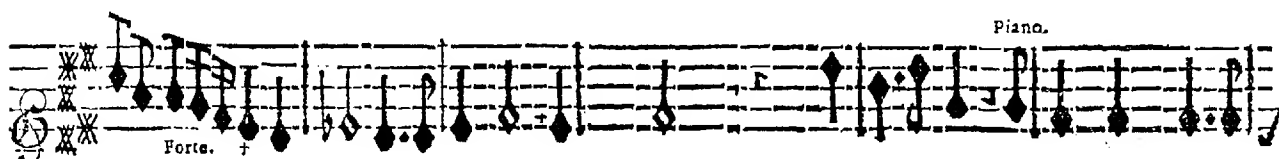
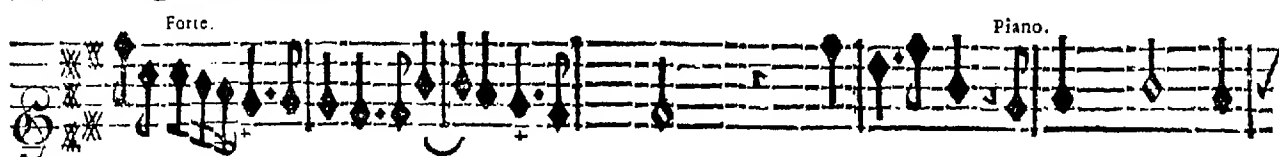
BASSO-CONTINUO.



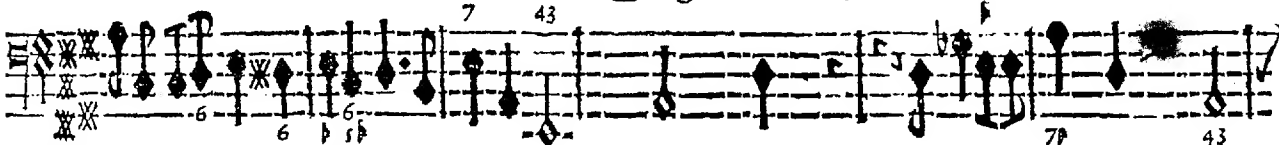
Quis ego Domine, Quis ego Domine, ut memor, ut memor sis me-



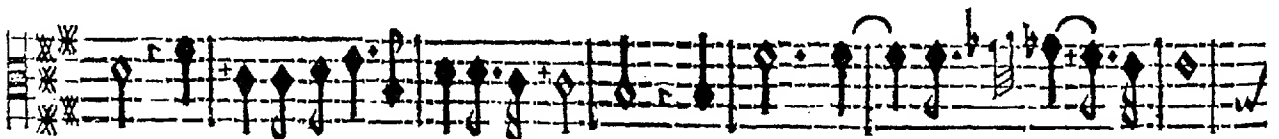
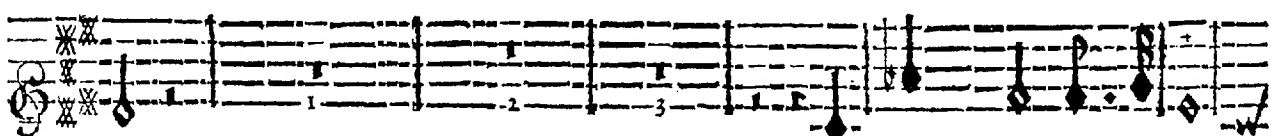
BASSO-CONTINUO.



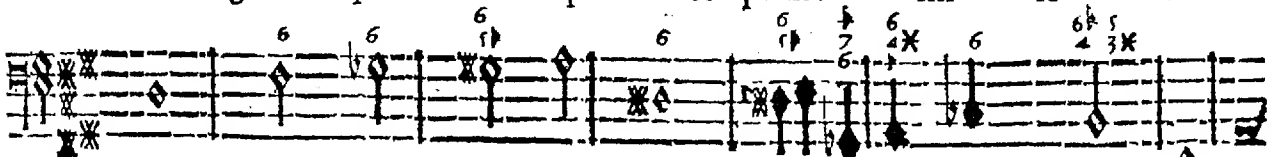
i. Quis ego Domine, ut me- mor sis me-



BASSO-CONTINUO.

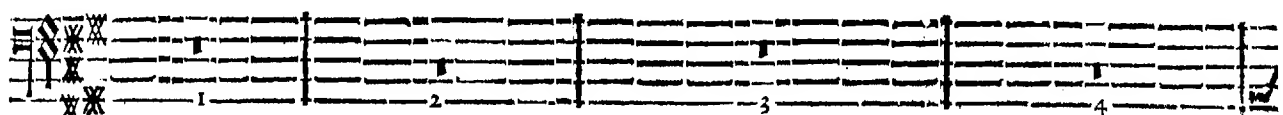
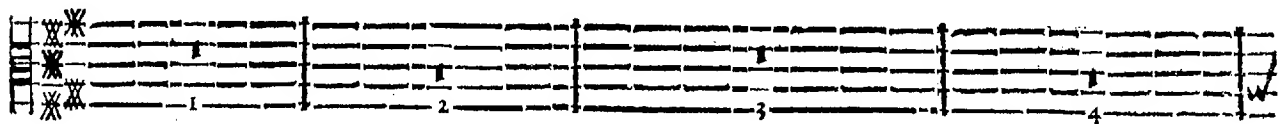
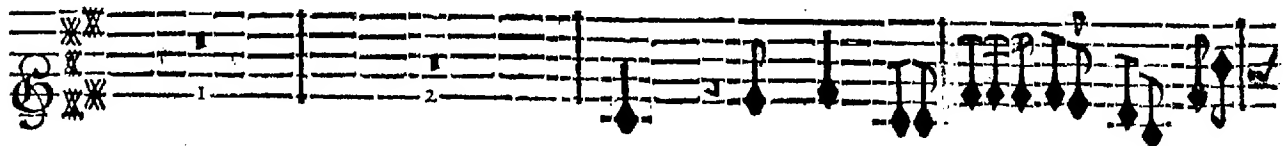


i. E- go in iniqui- tate conceptus & plenus mi- fe- riis.



BASSO-CONTINUO.

Vivace:



BASSO-CONTINUO.



Tu Rex Regum &c



BASSO-CONTINUO.



Piano.



Piano.

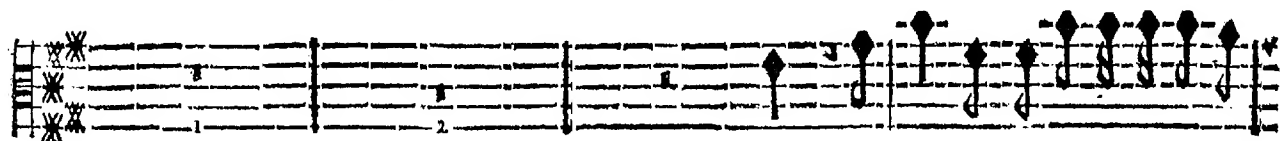


Dominus dominan-

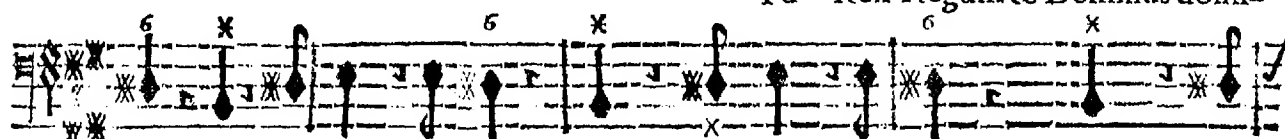
ti- um,



BASSO CONTINUO.



Tu Rex Regum & Dominus domi-



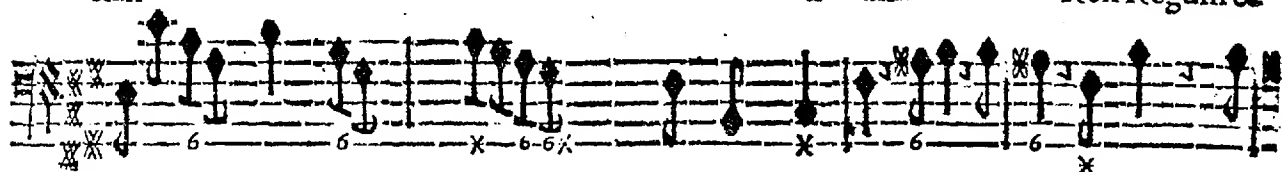
BASSO CONTINUO.



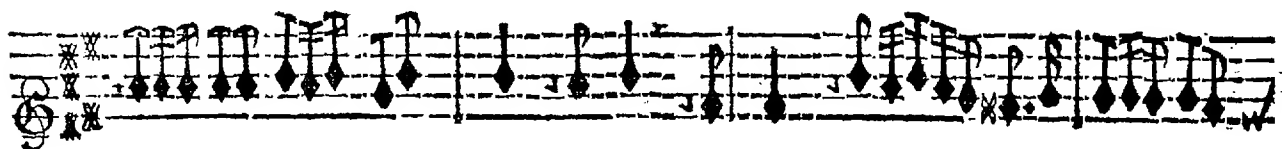
nan-

ti- um.

Rex Regum &

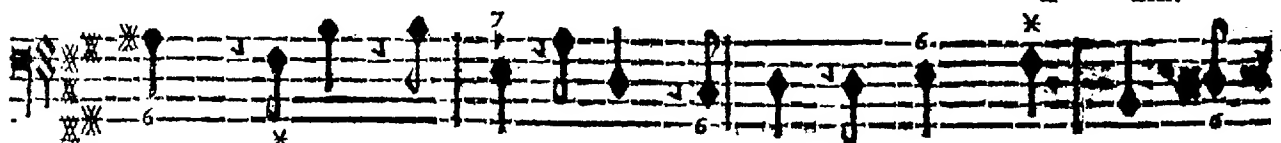


BASSO CONTINUO.

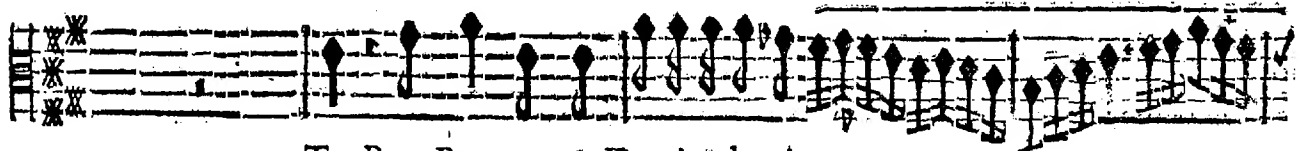
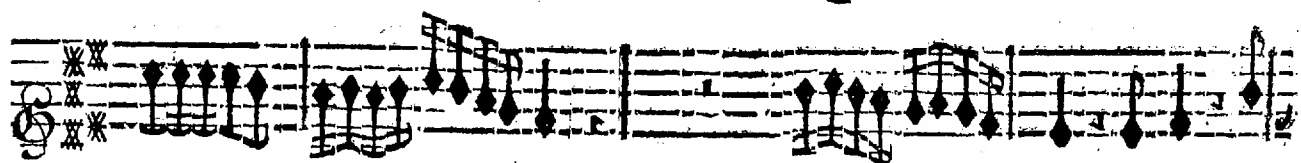


Dominus dominan-

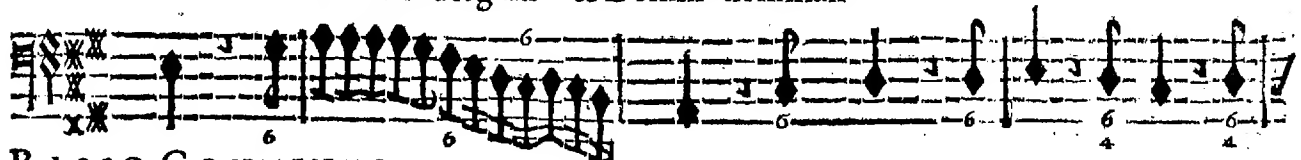
ti- um.



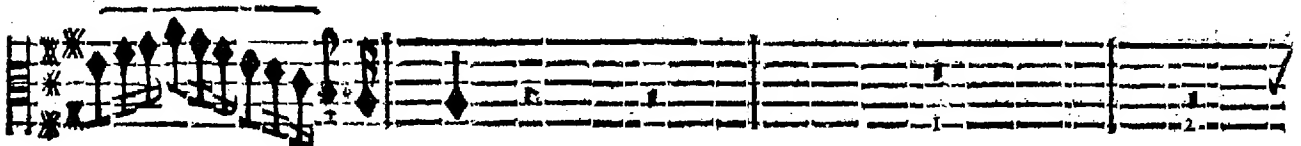
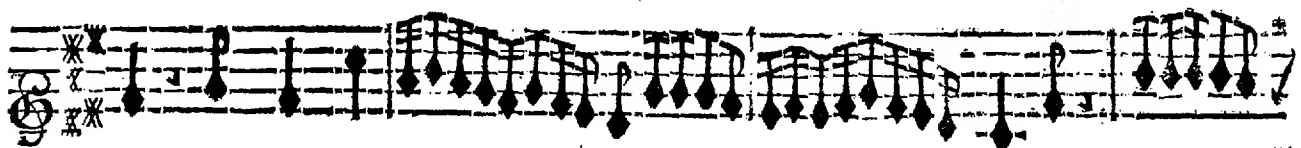
BASSO CONTINUO.



Tu Rex Regum & Domin⁹ dominan-



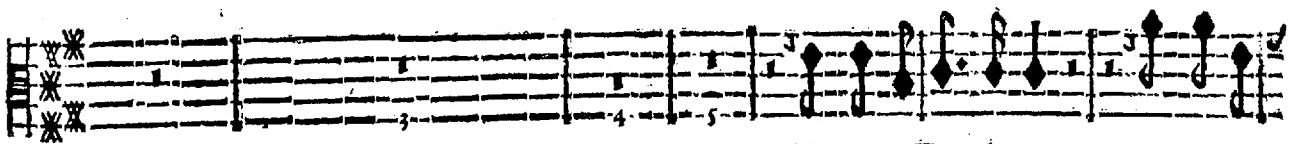
BASSO-CONTINUO.



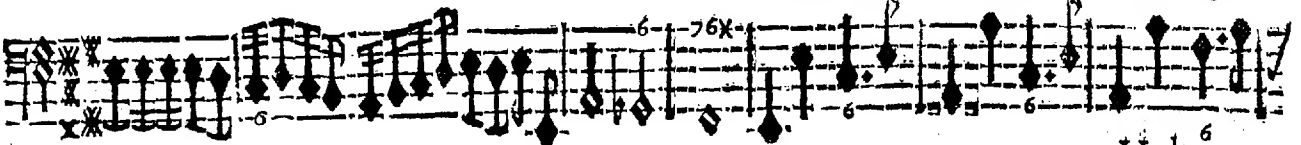
ti- um.



BASSO-CONTINUO.



Quis ego Domine, Quis ego



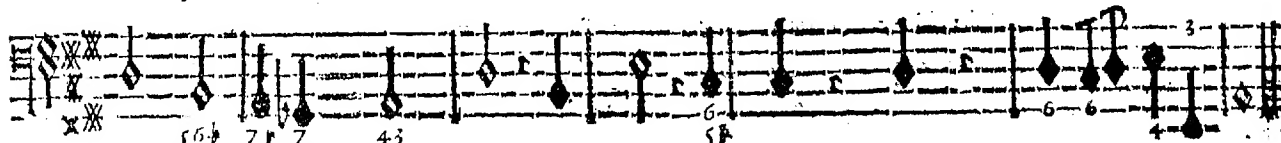
BASSO-CONTINUO.

H h⁶



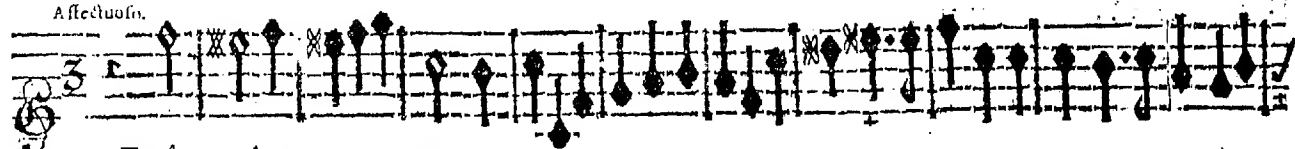
Domine, ut me- mor sis me- i? ut memor, ut me-

mor sis me- i?



BASSO-CONTINUO.

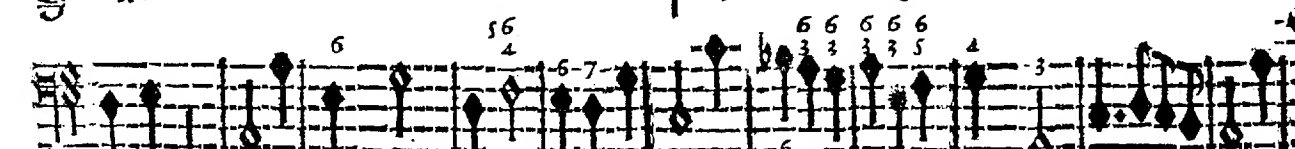
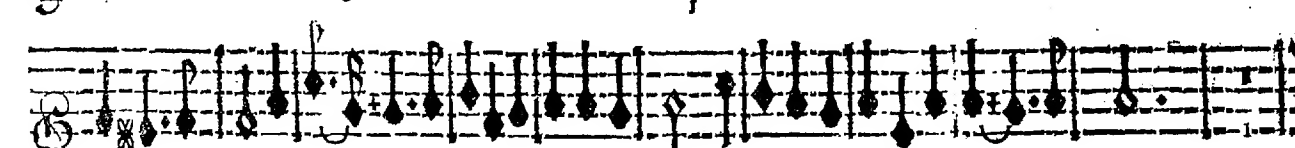
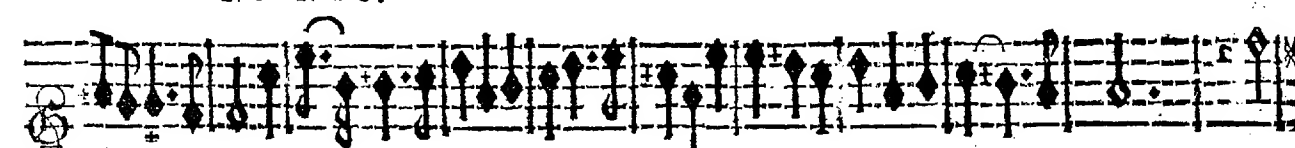
Affectuos.



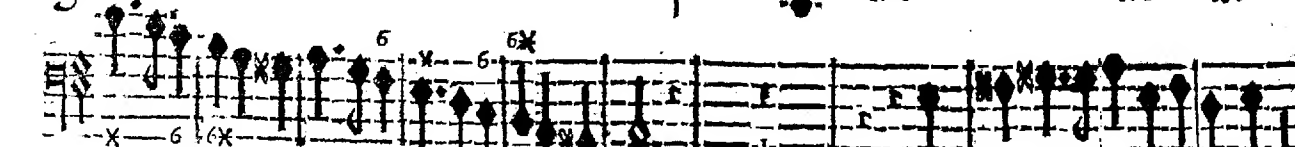
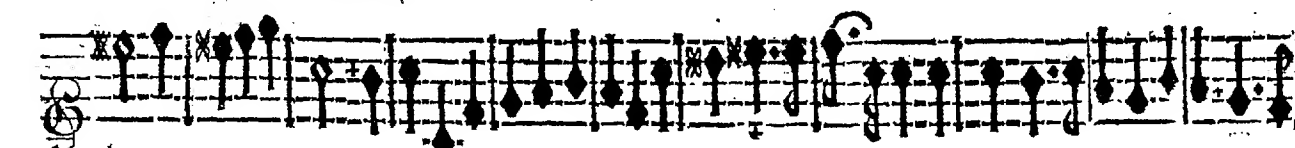
FLûTE ALLEMANDE.



BASSO-CONTINUO.



BASSO-CONTINUO.



BASSO-CONTINUO.

BASSO CONTINUO.

BASSO-CONTINUO.

Ec- ce quantum amas me, Ec- ce quantum amas me, ut er-

Ecce quantum amas me,

Ec- ce quantum amas me, ut er-

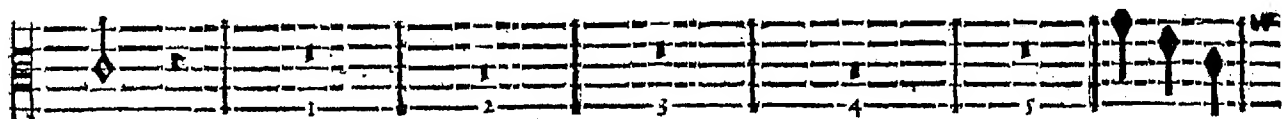
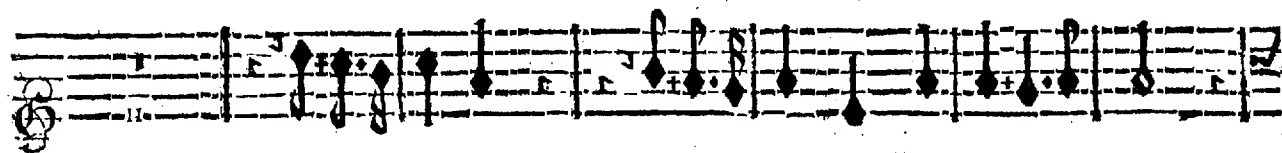
BASSO-CONTINUO.

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a piano accompaniment staff with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the bottom staff.

rantem ducas, erran-

tém du-

BASSO-CONTINUO.

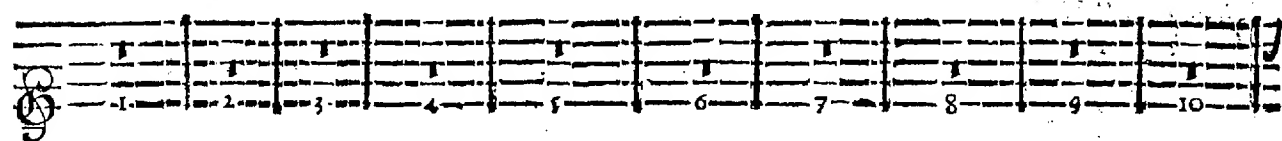


cas,

Cadentem



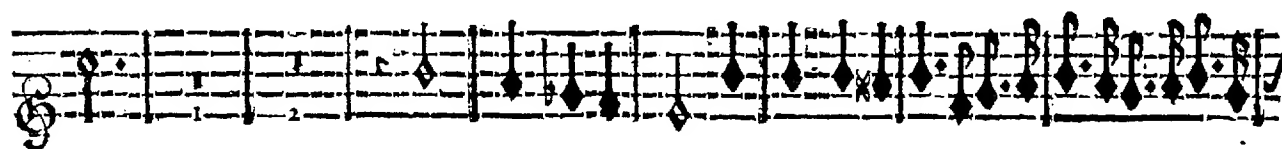
BASSO-CONTINUO.



subleves, & divina consolatio- ne tua languen- tem refi- ci-



BASSO-CONTINUO.



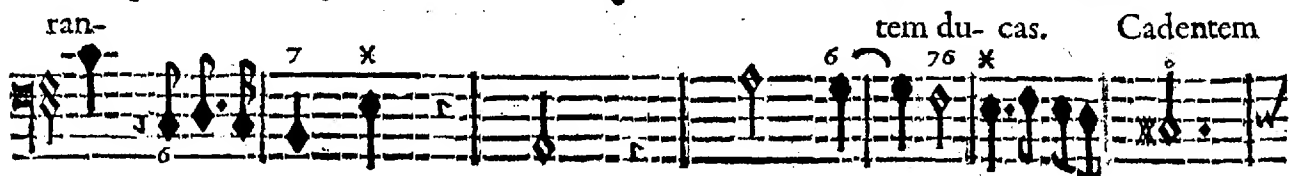
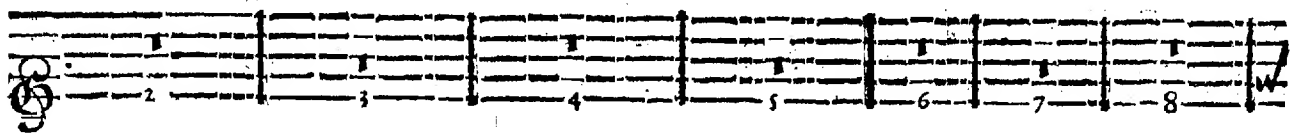
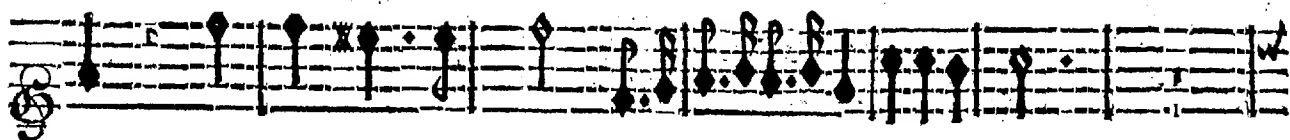
as,

Ec- ce quantum amas me, quantum amas me,

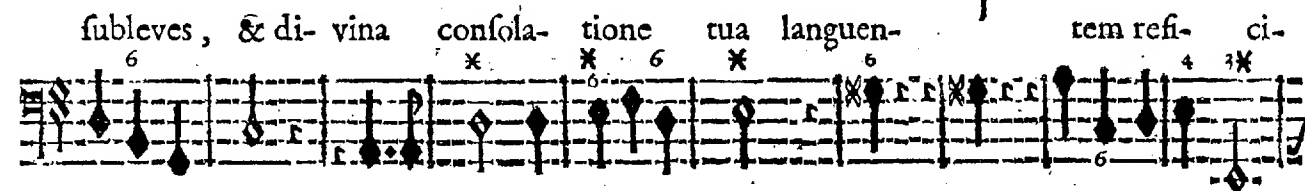
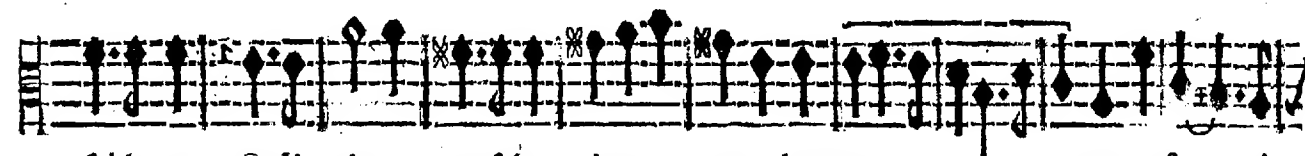
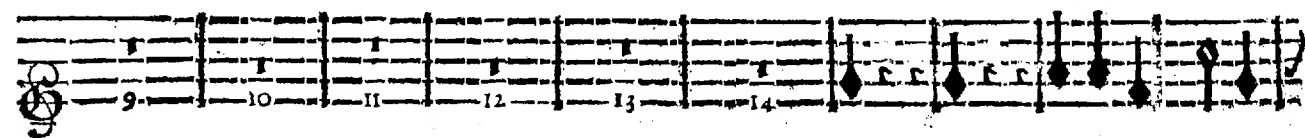
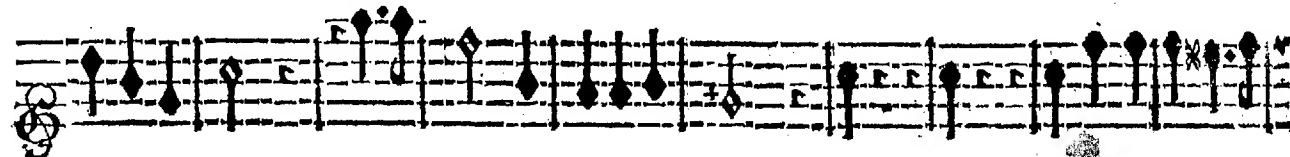
ut ex-



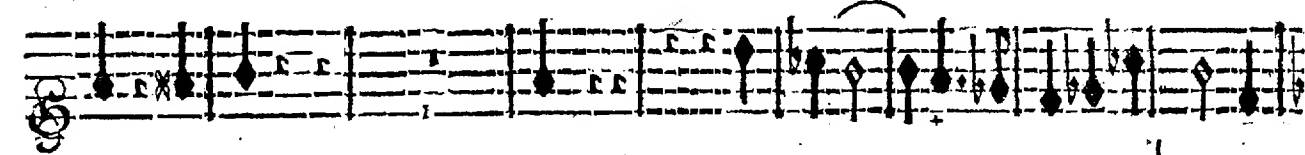
BASSO CONTINUO.



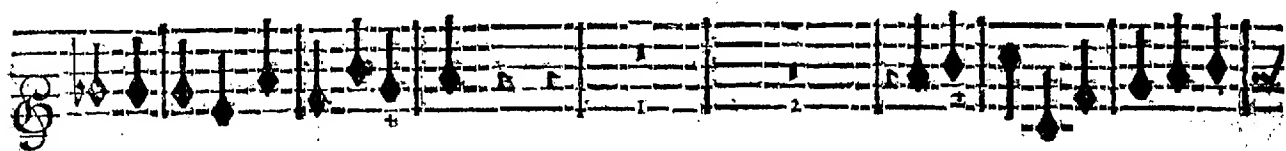
BASSO-CONTINUO.



BASSO-CONTINUO.



BASSO-CONTINUO.



as.

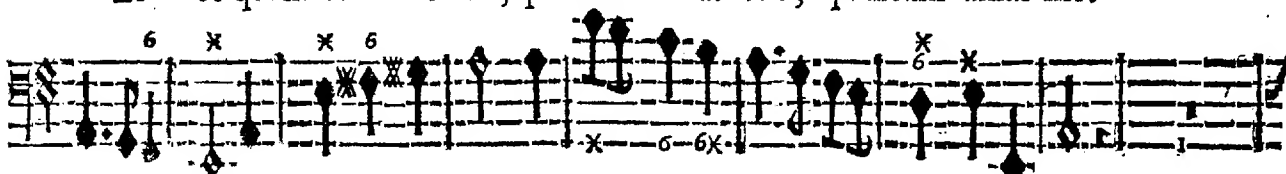
Ec- ce quantum amas me.



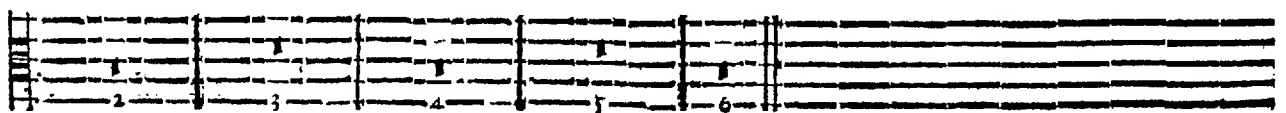
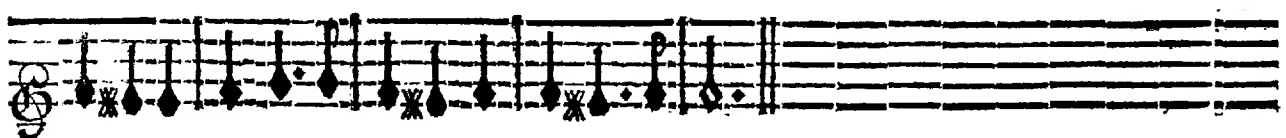
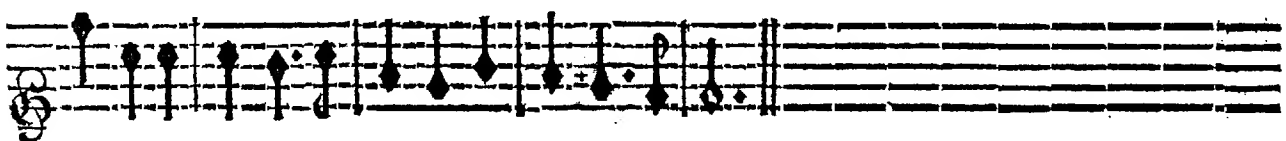
BASSO-CONTINUO.



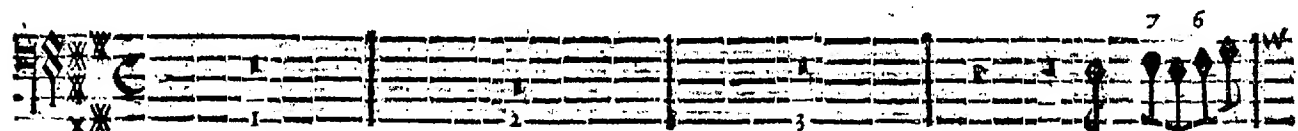
Ec- ce quantum amas me, quantum amas me, quantum amas me.



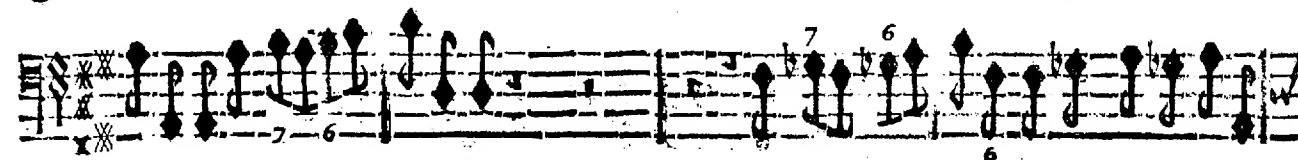
BASSO-CONTINUO.



BASSO-CONTINUO.



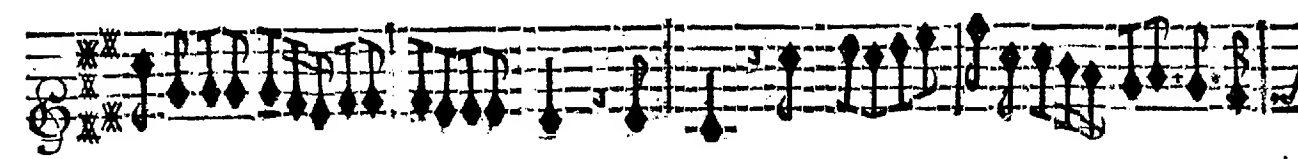
BASSO-CONTINUO.



BASSO-CONTINUO.

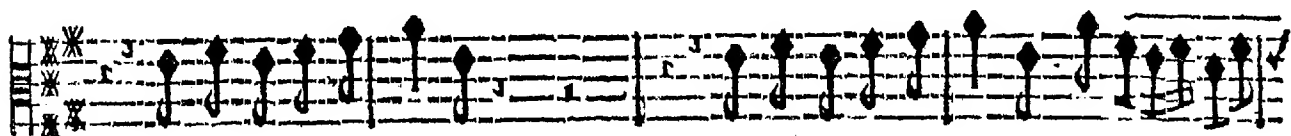
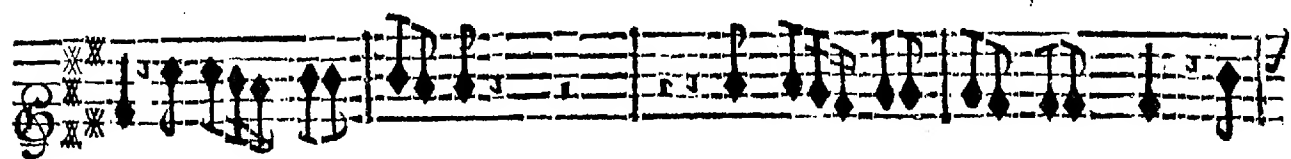


BASSO-CONTINUO.



BASSO CONTINUO.

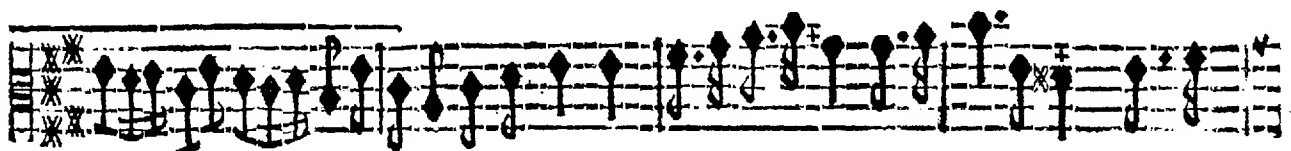
228 MOTET A LA MANIRE ITALIENNE,



Cantabo in æ- ternum, Cantabo in æternum, Canta-



BASSO-CONTINUO.



bo in æternum multitudinem mise- rati- o- num tu-



BASSO-CONTINUO.



a- rum.

Cantabo in æter- num, Canta-



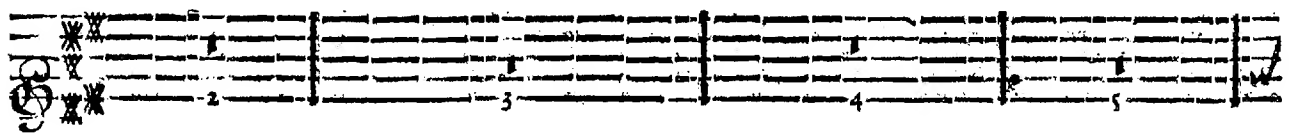
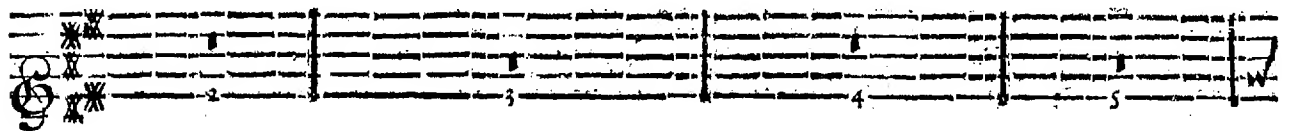
BASSO-CONTINUO.



bo in æ- ter- num, in æter- num, & memor abundantiae



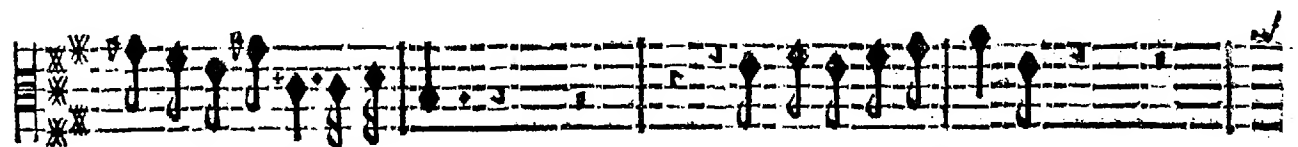
BASSO-CONTINUO.



tu- æ, Te laudabo, Te lauda- bo & benedicam tibi quia be-

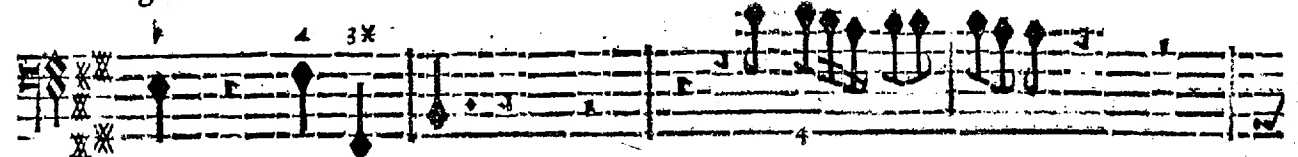


BASSO CONTINUO.

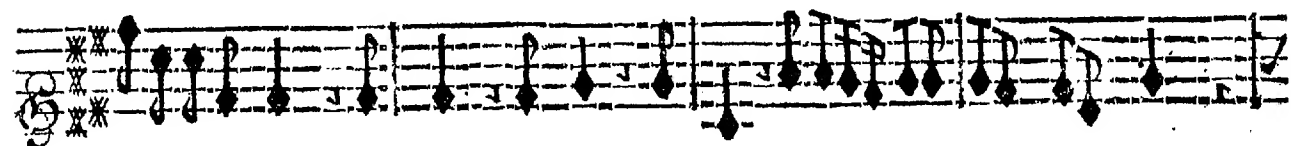
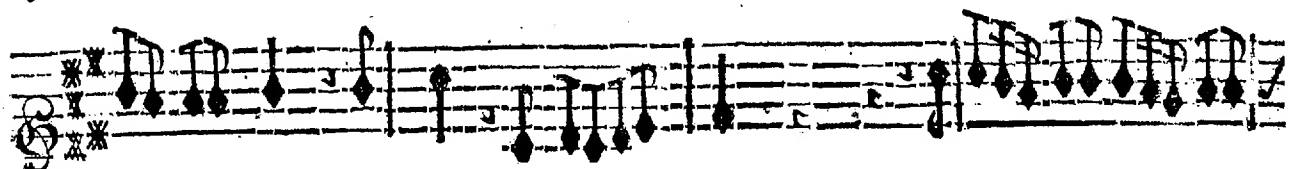


nignus & misericors es.

Cantabo in æternum,



BASSO CONTINUO.



Canta-

bo in æternum multitudinem mise-

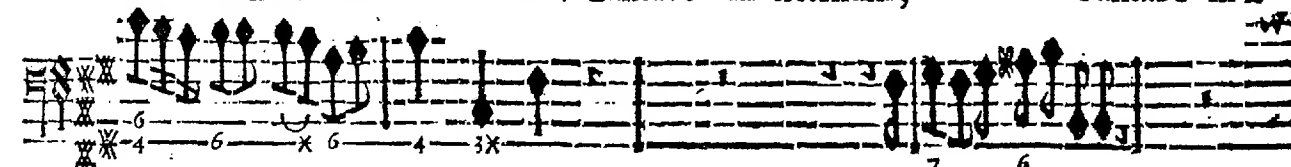


BASSO-CONTINUO.

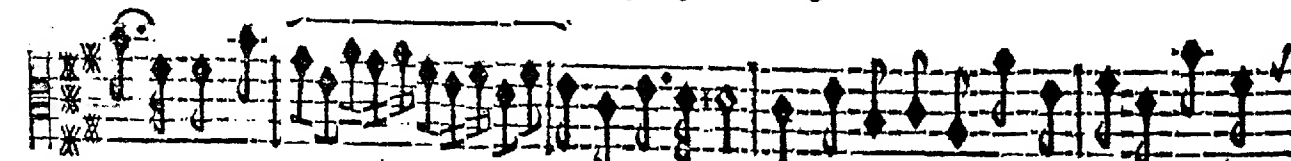


ra- tionum tu- a- rum. Cantabo in æternum,

Cantabo in æ-

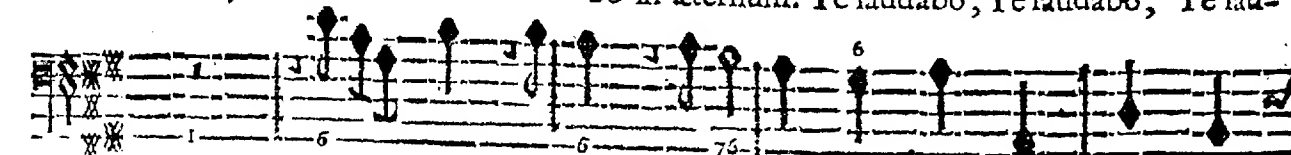


BASSO-CONTINUO.

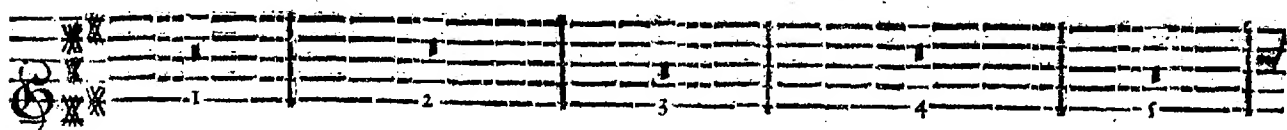
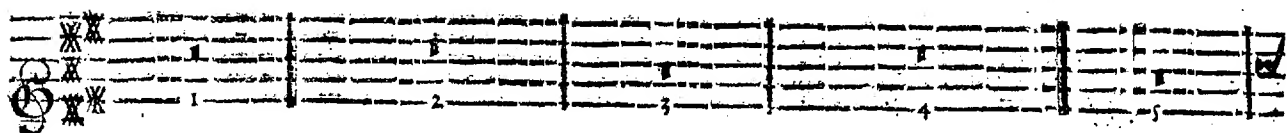


ter- num, Canta-

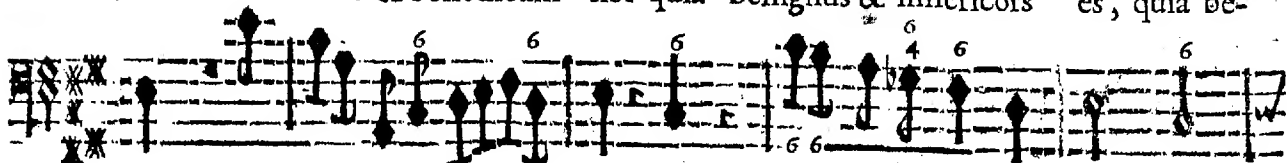
bo in æternum. Te laudabo, Te laudabo, Te lau-



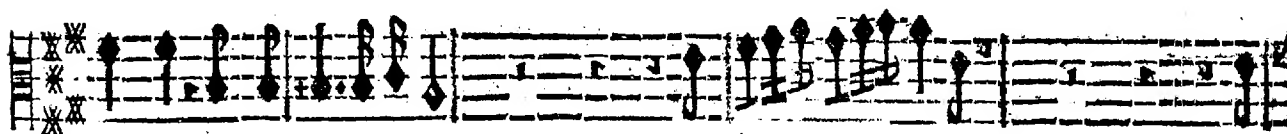
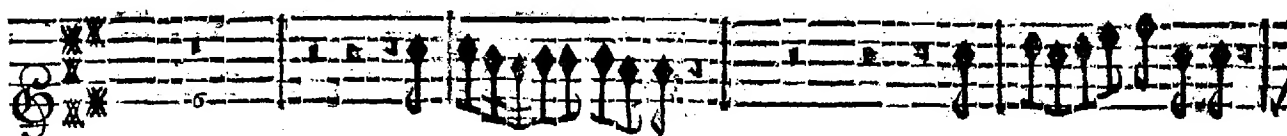
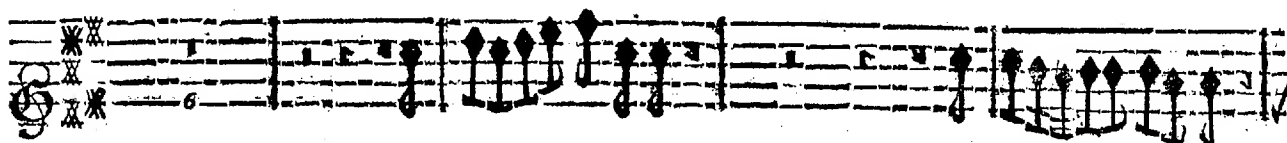
BASSO-CONTINUO.



da- bo & benedicam tibi quia benignus & misericors es, quia be-



BASSO-CONTINUO.

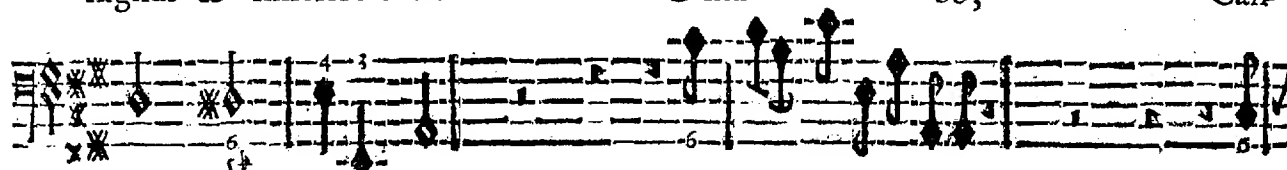


nignus & misericors es.

Canta-

bo,

Can-



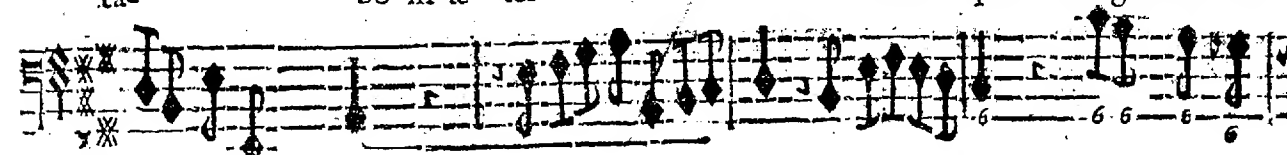
BASSO-CONTINUO.



ta-

bo in æ- ter-

num quia benignus & mi-



BASSO-CONTINUO.

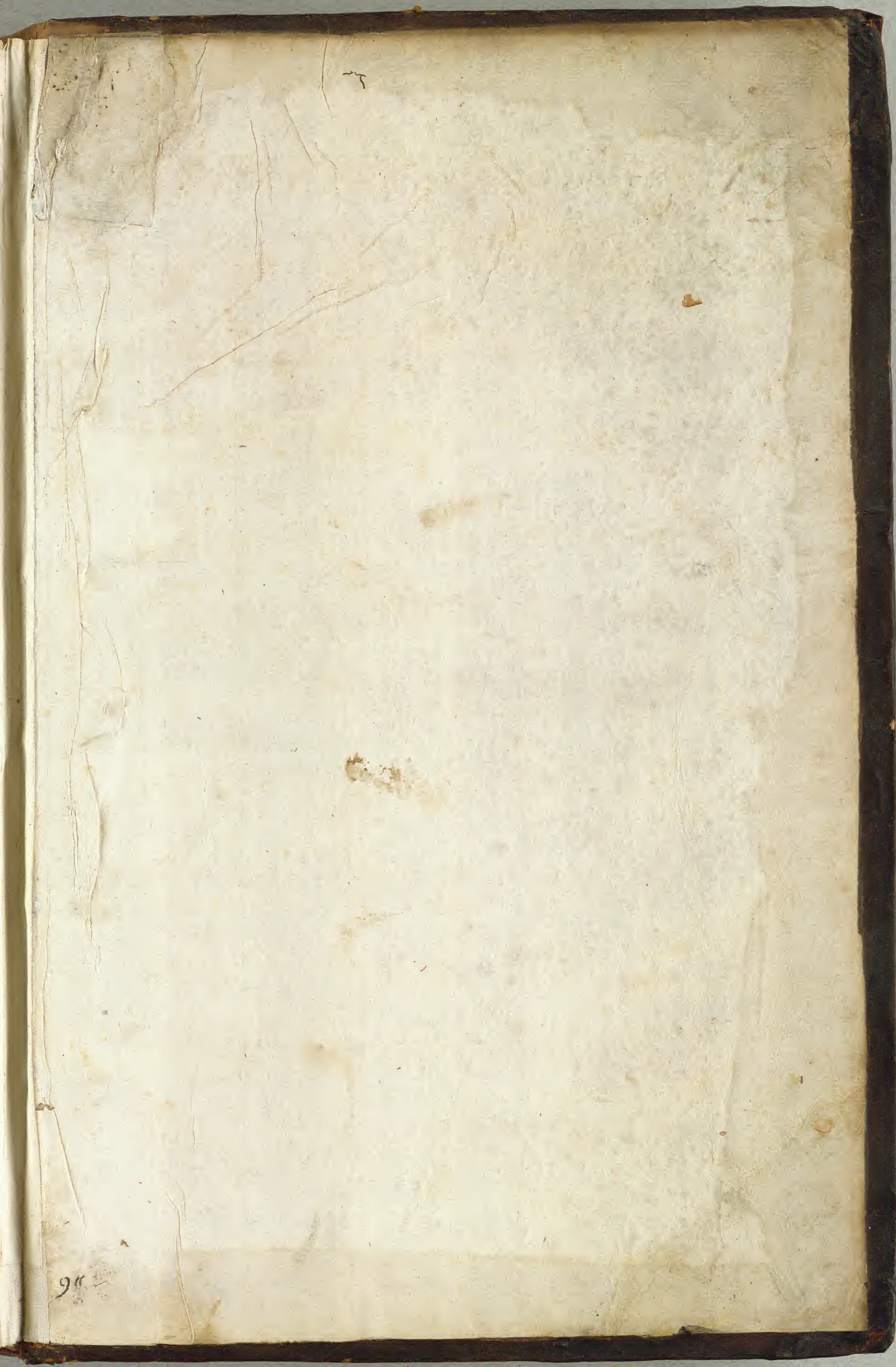
fericors es, & misericors es, benignus & misericors, & misericors es.

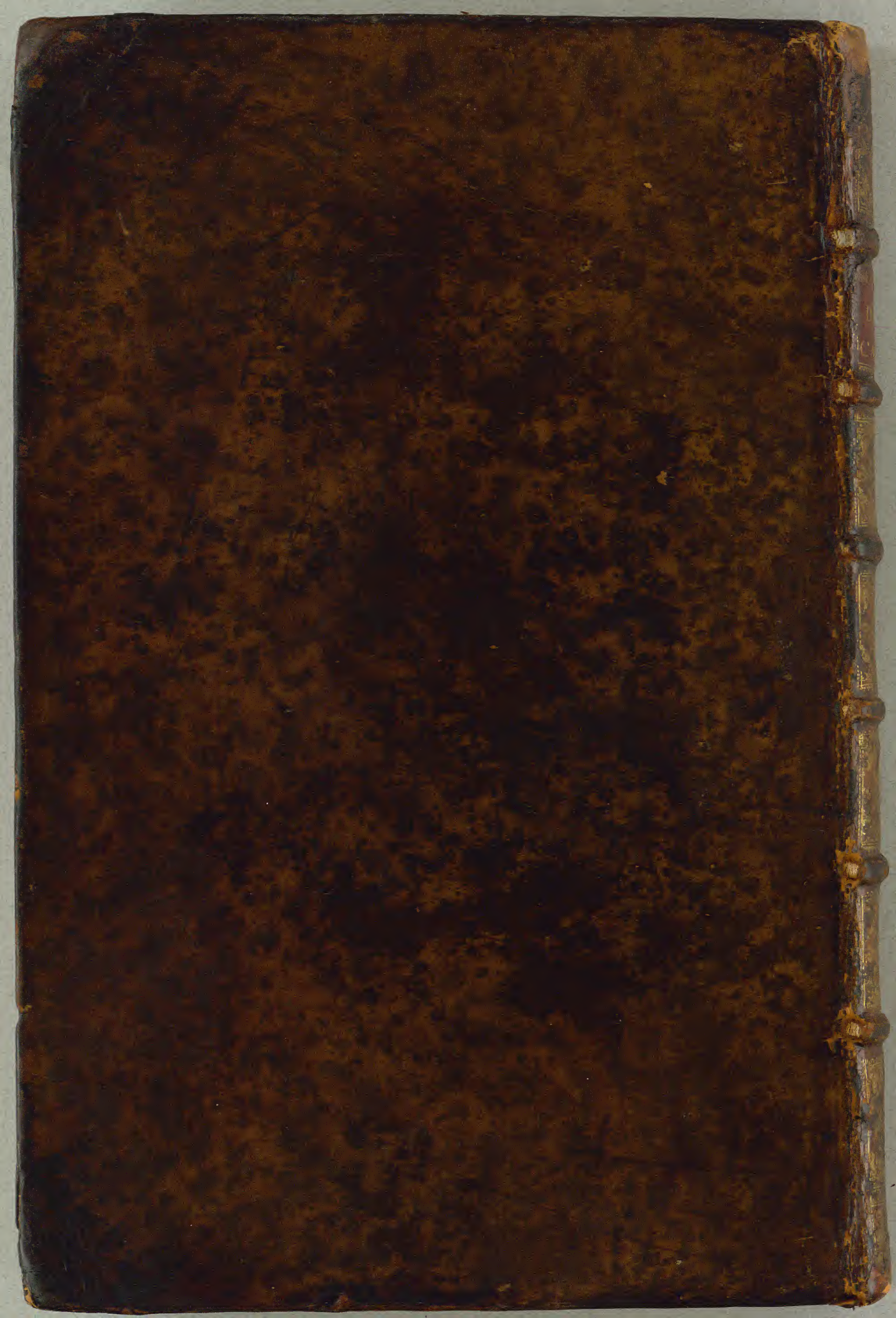
BASSO CONTINUO. F I N.

EXTRAIT DU PRIVILEGE.

PAR Lettres Patentes du Roy données à Arras l'onzième jour du mois de May, l'An de Grace mil six cent soixante & treize, Signées LOUIS: & plus bas, Par le Roy, COLBERT; Scellées du grand Sceau de cire jaune; Verifiées & Registrées en Parlement le 15. Avril 1678. Confirmées par Arrests contradictoires du Conseil Privé du Roy des 30. Septembre 1694. & 8. Aoust. 1696. Il est permis à Christophe Ballard, seul Imprimeur du Roy pour la Musique, d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale, qu'Instrumentale, de tous Auteurs: Faisant défenses à toutes autres personnes de quelque condition & qualité qu'elles soient, d'entreprendre ou faire entreprendre ladite Impression de Musique, ny autre chose concernant icelle, en aucun lieu de ce Royaume, Terres & Seigneuries de son obeïssance, nonobstant toutes Lettres à ce contraires; ny mesme de Tailler ny Fondre aucuns Caracteres de Musique, sans le congé & permission dudit Ballard, à peine de confiscation desdits Caracteres & Impressions, & de six mille livres d'amende, ainsi qu'il est plus amplement déclaré esdites Lettres: Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoutée comme à l'Original.









MOTET
DE M.
CAMPRAN